

2016 SPECIAL | KHAN | THE CAGE | TABOO TREK | VOYAGER

STAR TREK

THE OFFICIAL MAGAZINE

STAR TREK MAGAZINE

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SPECIAL

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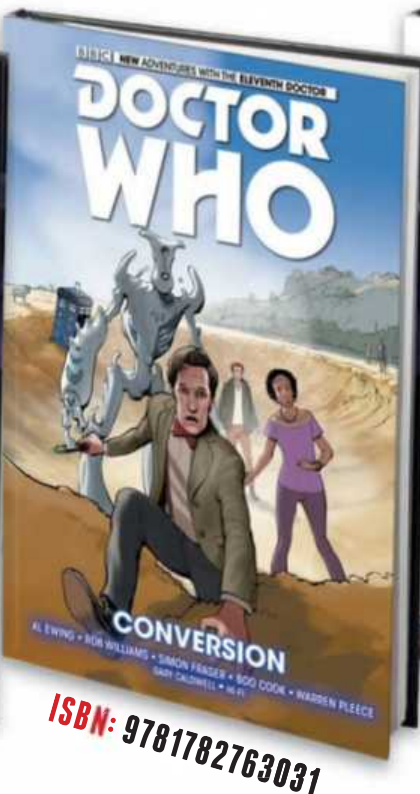
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HAILING FREQUENCIES OPEN!

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On the 8th of September, 2016, it will have been 50 years to the day since the very first episode of *Star Trek* aired on television. As we all know, "The Man Trap" was not the first to be filmed – two pilots and several regular episodes were already in the can – but its story of a gruesome, shape-shifting, salt-sucking monster ticked all the boxes when it came to choosing which episode would most effectively introduce the show to the viewing public. People seemed to like it.

Star Trek Magazine celebrates that historic half-century in this special edition, which reprints a host of exclusive interviews and features, covering the earliest days of *Star Trek* up to the present day. Alongside special features on the history of ships named *Enterprise*, and the making of original pilot episode "The Cage", we take a closer look at *Voyager*, which celebrated its 20th anniversary in 2015. There are also brand new features, exploring how the franchise has tackled difficult and sometimes taboo subjects, and the lighter moments when *Star Trek* has turned sci-fi sitcom.

While we're talking anniversaries, 2015 also marked 20 years since Titan Magazines published our first issue of *Star Trek Monthly* in the UK (we're far too modest to have made a fuss...). Editors (and entire TV series!) have come and gone during that time, overseeing a change in name to *Star Trek Magazine* in 2003, and our launch in the USA in 2006, each with an ongoing mission to bring a regular dose of *Trek* entertainment to fans around the world. Let's give a warm Vulcan salute to my predecessors, John Freeman, Darryl Tothill (né Curtis), Nick Jones, Toby Weidmann, Brian Robb, and Paul Simpson, and to all the writers, fans, cast and crew who helped "make it so" over the years.

Thank you all. LLAP.

Christopher Cooper
Editor

STAR TREK
CBS

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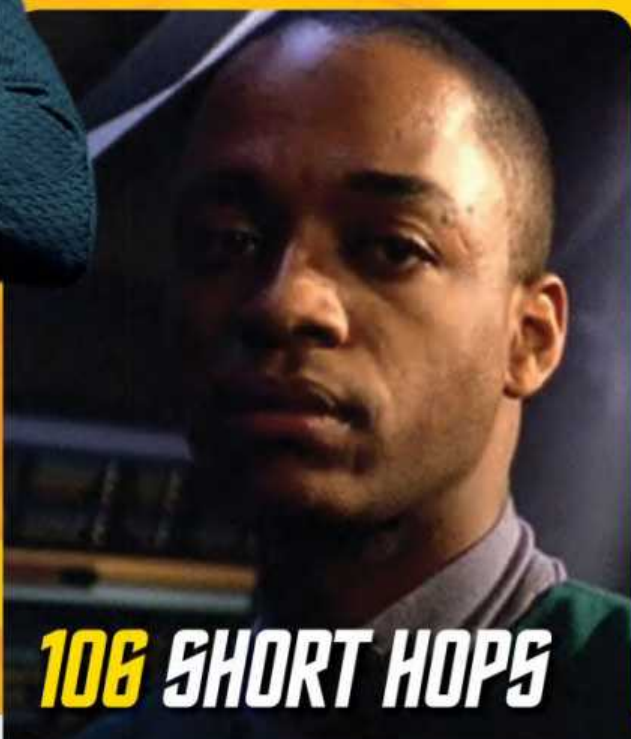
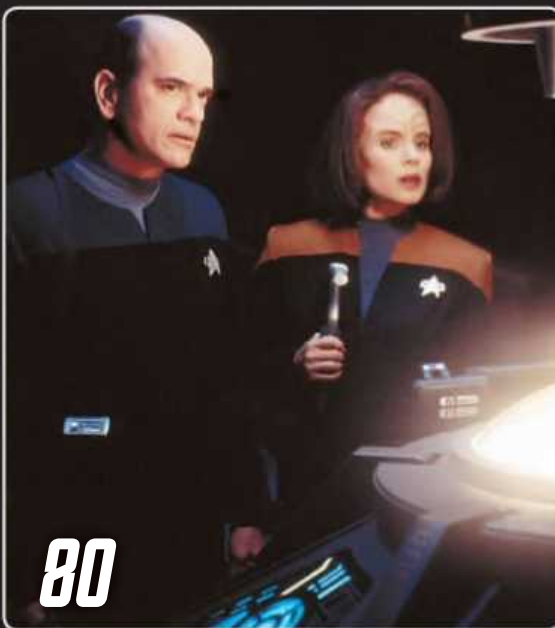
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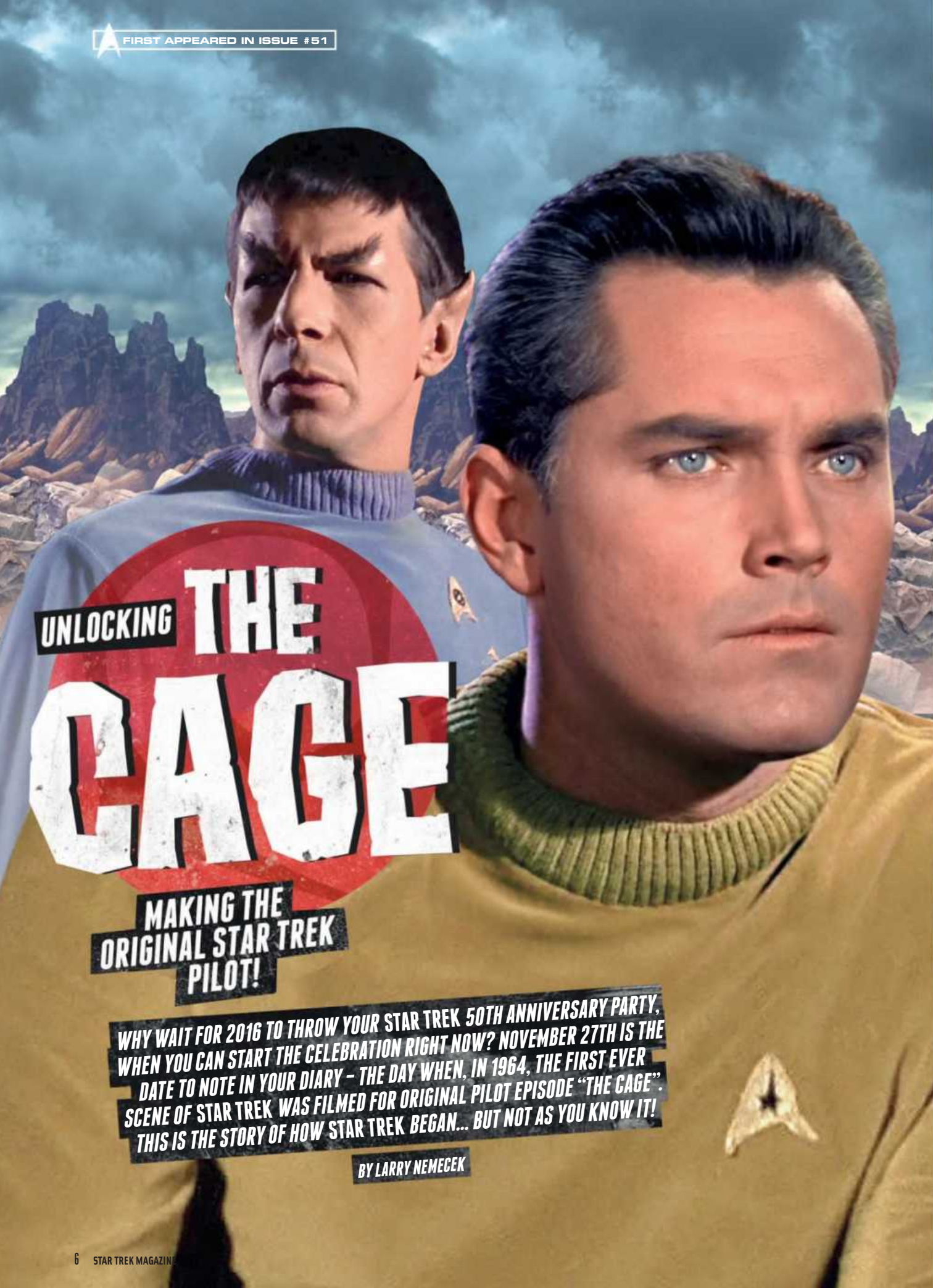




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UNLOCKING THE CAGE

**MAKING THE
ORIGINAL STAR TREK
PILOT!**

WHY WAIT FOR 2016 TO THROW YOUR STAR TREK 50TH ANNIVERSARY PARTY, WHEN YOU CAN START THE CELEBRATION RIGHT NOW? NOVEMBER 27TH IS THE DATE TO NOTE IN YOUR DIARY – THE DAY WHEN, IN 1964, THE FIRST EVER SCENE OF STAR TREK WAS FILMED FOR ORIGINAL PILOT EPISODE “THE CAGE”. THIS IS THE STORY OF HOW STAR TREK BEGAN... BUT NOT AS YOU KNOW IT!

BY LARRY NEMECEK

As diehard fans will know, not one but *two* pilot episodes were made to try and sell *Star Trek* to TV executives. Ultimately, it was Kirk & co's exploits in 1965's "Where No Man Has Gone Before" that actually convinced NBC to carry the series. And yet it was 1964's "The Cage" that presented creator Gene Roddenberry's first take on *Trek* – similar to what came later, but different... No Kirk, Shatner, redshirts, phasers or tricorders... but you could still make out Spock, the *Enterprise*, transporters, and the bridge – even if all were dressed in more somber colors.



to the military, and this series told one-hour stories about the peacetime U.S. Marine Corps. Formerly one of TV's most prolific freelance writers, and the top contributor to Western series *Have Gun, Will Travel*, Roddenberry had graduated to running his own shows – and had every intention of making them smart and sophisticated. But every producer must answer to his network, and when Roddenberry pushed the envelope with a *Lieutenant* script about racism, NBC refused to air the episode. Race was still a TV taboo in the early 1960s, and the resulting bad blood spelled the end of the show.



The *Enterprise* sported more muted decor

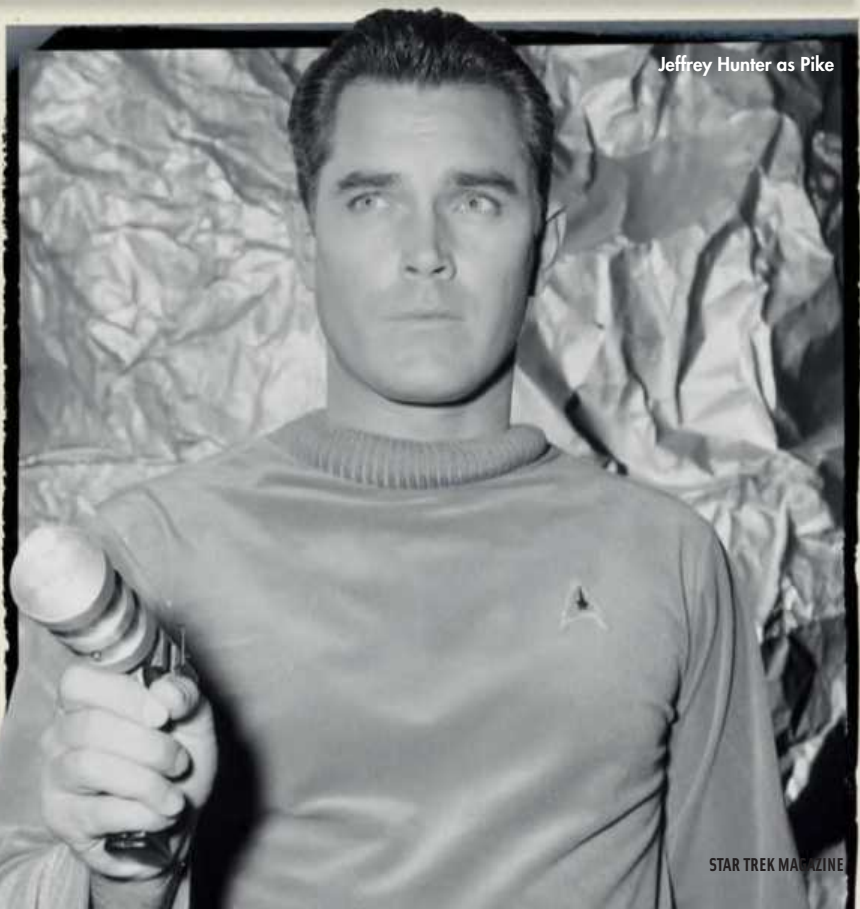
Some might say "The Cage" is a purer *Star Trek* than what we came to know. After all, this *was* Roddenberry's original concept: star-spanning storytelling with uncensored social commentary. And was it truly such a "failure" when, expense be damned, NBC execs gave the series an unheard-of second try?

The episode remained unaired until 1986, but 60s fans could at least have a glimpse of "The Cage," thanks to its use as "flashback" filler in Season One's "The Menagerie" two-parter. Still, you had to read Stephen Poe's "The Making of *Star Trek*" to discover the full plotline of "The Cage."

CONCEPT

In the beginning, *Star Trek* started and ended with Gene Roddenberry. So what was it that led the one-time pilot and LAPD officer to the 23rd Century? Call it career motivation and censorship camouflage.

Roddenberry sold his first TV series, *The Lieutenant*, to NBC in 1963. He and the rest of his World War II generation were no strangers



Jeffrey Hunter as Pike

As a fan of Jonathan Swift and *Gulliver's Travels*, Roddenberry emerged from that fracas to believe that, like Swift, he could employ allegory amid sci-fi settings to sneak adult topics *past* the censors – to an audience he knew were more intelligent than they were credited to be.

"Although *Star Trek* had to entertain or go off the air, we believed our format was unique enough to allow us to challenge and stimulate the audience," Roddenberry said in 1968. "Unless it also 'said something' and we challenged our viewers to think and react, then it wasn't worth all we had put into the show."

Roddenberry wanted a family of characters in a "home" setting – and that's why the movie *Forbidden Planet*, with its crew, space cruiser, and background mission, had an impact on *Star Trek*: Roddenberry and his contemporaries felt at home with stories set around a military service, and it made sense as a background for his show. It's also why, to use classic Hollywood "pitch-ese," amid the great era of the TV Western

Roddenberry came up with the marketing line, "*Wagon Train to the Stars*" (see boxout on p44).

In 1964, with his *Star Trek* blueprint in place – adult tales and issues, told via science fiction to hide it from the gatekeepers, and organized around a military motif – Roddenberry set about outlining his vision to the TV network in a now-famous 16-page pitch memo. With 25 story ideas, he set out his intentions for the show, while the

RODDBERRY'S INITIAL STORY PITCH:
**"THE DESPERATION
 OF OUR SERIES LEAD,
 CAGED AND ON
 EXHIBITION LIKE AN
 ANIMAL, THEN
 OFFERED A MATE."**

limit of visiting only Earth-like cultures meant it could be done without breaking the bank.

That suited Desilu Productions just fine. It was newly hired Desilu junior exec Herb Solow who was tasked with helping the studio move beyond its usual sitcoms to sell one-hour dramas: *Trek* and *Mission: Impossible* were the result. In fact, we now know that without Solow's deal-making at NBC, "The Cage" might never have been made: "I'm not leaving this room," he told old friends Grant Tinker and Jerry Stanley of NBC, "until we have a deal." Considering Roddenberry's recent history with NBC, it's amazing the Peacock Network would listen to him at all.

The idea for "The Cage" came from "The Next Cage," the first of 25 "story springboards"

BY THE NUMBERS

SHOOT DATES: Fri, Nov. 27 – Fri., Dec. 18, 1964 (5 days over scheduled 11-day shoot)

STUDIOS: Stages 14-15-16, Desilu Culver, Culver City

TOTAL PILOT BUDGET: \$451,503 (\$3.47 million in 2014 dollars)

TOTAL PILOT ACTUAL COST: \$615,751 (\$4.73 million in 2014 dollars)

in Roddenberry's March memo. It read simply: "The desperation of our series lead, caged and on exhibition like an animal, then offered a mate." Roddenberry had to offer three story choices for NBC: his others were "Visit to Paradise," a critique of controlled societies that later became "The Return of the Archons," and "The Women," later the root of "Mudd's Women," pitched in the memo as, "Hanky-panky aboard, with a cargo of women destined for a far-off colony."

Star Trek would be about more than storytelling, of course: it would have to actually be produced, and Roddenberry's *The Lieutenant* still had a part to play. "The Cage" director Bob Butler, casting agent Joe D'Agosta (moonlighting for Desilu's *Trek*), and one-time guest star Leonard Nimoy all made the transition from navy corps to space exploration.

Way-out anthology show *The Outer Limits* also provided some of the *Star Trek* personnel. The sci-fi show lasted only a year, but the likes of sculptor-artist Wah Chang, make-up designer Fred Phillips, and pilot post-producer Byron Haskin all wound up bringing Roddenberry's ideas to life every week, working miracles



Pike and his Number One, Majel Barrett



Young Spock favored a tousled look

with 1960s budgets and technologies. From Desilu itself came Matt Jefferies, *Star Trek's* art director-designer and, like Roddenberry, a B-17 bomber vet. And with the dancing Vina to dress, costume designer Bill Theiss and his famed "hang by a thread" theory of female gown design also began. Most of all, the *Outer Limits* link made "The Cage" the first collaboration between Roddenberry and the guy who made the show work from Day One: unsung but amazing line producer Bob Justman. In 1996, Justman and Solow co-wrote *Inside Star Trek*, revealing many of *Trek's* secrets, with "R.J." displaying typical wry humor and, thankfully, huge attention to detail and record-keeping.

CHARACTERS

With a space service as structure, ideas for a character line-up of captain, "exec," ship's doctor, yeomen, bridge officers and specialists soon followed.

A heroic male captain was a given (this was the 1960s after all), but it was the hunt for his *name* that proved most arduous. *Star Trek's* first draft had Captain Robert M. April in command, before it shifted to Captain Pike – with a Captain Winter along the way. April was eventually resurrected by *Star Trek: The Animated Series* as the canonical first captain of the *Enterprise*, but *Trek* canon has no such love for Captain Winter.

Roddenberry made a major statement with his inclusion of "Number One," a strong female second-in-command, but his original ideal of a 50/50 gender split in his crew was squashed by NBC to 70/30 on the male side. As Roddenberry recalled for the 1977 "Inside *Star Trek*" live recording, the suits pleaded that true sex



An animated Pike

equality "would look like there's a lot of foolin' around goin' on up there!" (Note too, at least in this first incarnation of the "space service," there are no miniskirts.)

With Number One originally the captain's number one, Spock would be second officer – originally described in the series bible as "half-Martian." Aside from scientific

sanity and a yen for expansiveness, the biggest reason Spock's background eventually became "Vulcanian" was his make-up: the assumed reddish hue of a Martian just read as dark and gray on black-and-white TV. It was discovered that a yellowish tone for the newly created species worked much better in both formats.



SOLD AS UNSEEN

Because "The Cage" was primeval *Star Trek* in look, feel and faces, it was seen as useless for primetime or even the rerun era. What's more, no station wanted to interrupt its color *Star Trek* reruns for a lower quality, black-and-white film: The color neg had been lost, and the only color print at budget-conscious Desilu had been the one cut up to supply the flashback scenes for "The Menagerie."

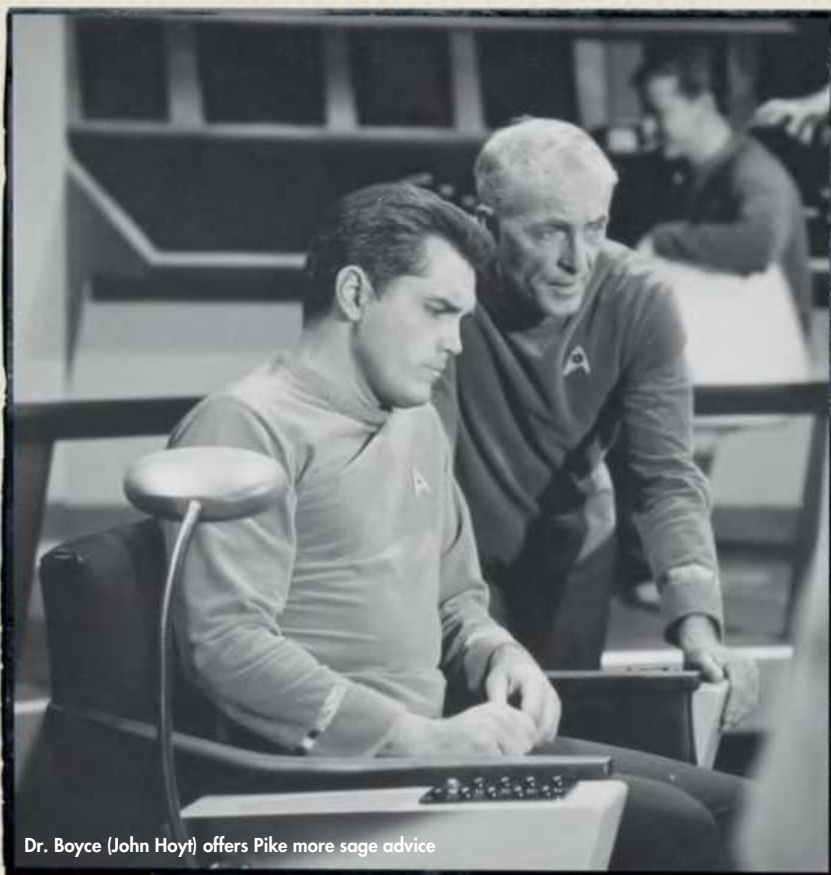
So, when Gene trotted out a viewing of "The Cage" as part of his college tours of the 1970s, the first wave of militant Trekkers only got to see the studio's B&W copy – the only intact version then known to exist. Fast forward a decade into the home-video era, four *Star Trek* movies and a whole genre evolution later, and it's easy to see why Paramount suddenly had an interest in making this "lost episode" available... even if it meant stitching together the color and black and white scenes to make "The Cage" whole again.

CASTING

The original "wish list" for Captain Pike included Peter Graves, Rod Taylor, George Segal, Efrem Zimbalist Jr., and William Shatner; NBC left their shortlist at Patrick O'Neal, James Coburn and the eventual choice, Jeffrey Hunter, the handsome one-time movie star of *The Searchers* and *King of Kings*, who'd found less success on TV. Thanks to an unpleasant experience on short-lived Western series *Temple Houston*, Hunter almost didn't consider TV or *Star Trek* at all. Hunter's movie comeback was ultimately cut short when he suffered a fall on a film set, followed by a fatal stroke on May 27, 1969.

Roddenberry had been considering Leonard Nimoy for the role of Spock ever since they met on an episode of *The Lieutenant*. However, Desilu and NBC higher-ups wanted a familiar face, and Nimoy was not approved until the role had been turned down by both DeForest Kelley (yes, really – because of the ears) and Martin Landau (who thought the role "limited").

Nimoy himself was sold on the potential of the role until the reality of the pointed-ear look set in weeks before filming. Smarting from crew teases of "pixie" and "jackrabbit," the actor met with Roddenberry on the eve of filming, saying he didn't want the part. An argument ensued, as Roddenberry recalled: "Finally, the only thing I could think of to say to him was, 'Leonard, believe me. I make this pledge to you. If by the thirteenth show you still don't like the ears, I will personally write a script in which you'll get an ear job and go back to normal.' He looked at



Dr. Boyce (John Hoyt) offers Pike more sage advice

**"I'M NOT LEAVING
THIS ROOM UNTIL WE
HAVE A DEAL."
HERB SOLOW TO NBC'S EXECs**

me for a minute and then practically fell down on the floor laughing. Suddenly the ears had been put back in proper perspective and that was the end of that."

There was a reason DeForest Kelley was on Roddenberry's radar, too: from the beginning, the producer had wanted him as his ship's doctor but, as with Nimoy, he faced resistance: the TV suits could only see Kelley as the parade of villains he'd played in many Westerns over the years. They also saw Bones' mentor dynamic with Pike as requiring an older Doc. The man who became Dr. Boyce, John Hoyt, had played his share of cowboys – and was seen as reliable. But once the shoot was done he wanted out, and Roddenberry would again be overruled for his doctor choice, when grandfatherly Paul Fix was hired as Dr. Piper. Not until *Star Trek* went to series did Roddenberry get his wish – by which time his other pilot show, *Police Story*, had featured Kelley as a forensic lab doc... and the naysayers finally "got it."

Another actor considered for the role of Dr. Boyce had been Malachi Throne, now known as Commodore Mendez from "The Menagerie." When Throne instead asked to play Spock, Roddenberry countered by offering the voice of The Keeper Talosian. The Keeper's voice would be modified to a higher pitch after

THE WESTERN CONNECTION

"*Wagon Train to the Stars*" – what does Roddenberry's original 1964 *Star Trek* pitch line really mean?

After a peak of 25 series in 1959, 10.5 of the 25 hours of primetime TV were still Westerns in spring 1964. But that's a simplistic point: in his attempt to sell his pitch, why did Gene not dub *Star Trek* "*Bonanza to the Stars*," or "*Gunsmoke to the Stars*"? The answer reveals more awareness of what he was pitching to any network, to wit: those two Western classics featured a cast family who also mostly *stayed put*, on a familiar home base: Dodge City, and the Ponderosa ranch. *Wagon Train* had a regular cast, but their "home base" was the titular wagon train: which, by definition, was always on the move. In other words, the family of characters with wagonmaster Ward Bond on *Wagon Train* journeyed to a new place each week, and encountered guest characters when they did – sometimes even previously unseen characters from within their own party.

Also, the best of adult American science fiction on prime-time network TV had, until 1964, been anthologies: each episode of both *The Twilight Zone* and *The Outer Limits* featured a new cast-of-the-week, not a known group in a familiar setting. And most of those settings were grounded in the present, not 300 years in the future – which made props hard to find down at the set dressing rental warehouse. Having a home cast *and* a home base in a sci-fi series would be truly groundbreaking – if Roddenberry and his studio could pull it off.

Throne wound up back onscreen as Mendez, spliced in amongst his Keeper scenes.

Majel Barrett had also met Roddenberry doing an episode of *The Lieutenant*. She came into his life as his first marriage was failing, and Roddenberry wanted his romantic interest to play his groundbreaking Number One as well – even as the network remained uneasy about the arrangement. When character changes were demanded by NBC after “The Cage,” Roddenberry opted to “fight to keep Spock and marry the woman, and not the other way around,” as he quipped.

With the principal cast in place, the team needed to also populate the planet which the crew would be exploring in “The Cage”. Director Bob Butler decided to cast small women as the Talosians with overdubbed male voices. That great “throbbing vein” skull seen during Talosians’ telepathic exchanges was a simple effect: a manually operated squeeze bulb, attached via tubing that ran off camera out from under the Talosians’ gowns. It was none other

than Bob Justman who pumped the squeeze bulb in time to the “telepathic” dialogue read live by script supervisor George Rutter.

Later known to fans as the Horta, and the Mugato in a suit he created, Hungarian creature-maker Janos Prohaska is onscreen here, too: During the Talosian zoo intro, he’s the stuntman inside the “anthropoid ape” (originally an “anthropoid spider”) and the barely seen



Laurel Goodwin (left) as Yeoman J.M. Colt

“humanoid bird” – both suits among Wah Chang’s earliest *Star Trek* creations. Cut from the final print, however, was another genre “insider”. Later known as the robot “Twiki” on *Buck Rogers*, the diminutive Felix Silla was filmed as a far-off Talosian, after Justman had the idea to cast smaller people to create a forced-perspective effect.

Fans today will notice that the main cast were all very much Caucasian in “The Cage,” and not as diverse as *Star Trek*’s eventual main cast. We may see an Asian and an African-American extra in the secondary faces, but even they drew fearful grumbles from some in NBC’s sales division. Fortunately, within a year, the network brass were pushing for more obvious diversity on its shows – merging perfectly with Roddenberry’s plans.

CANON

Despite his belief in the product, Roddenberry’s studio ally Herb Solow was not beyond pulling up his producer, and spending on “The Cage” was growing as filming stretched from summer into fall. Even on this sample episode, a lot of those bucks went into what *Star Trek Lives!* authors Sondra Marshak and Myrna Culbreath later called the “Believability Factor.” Some would call it “continuity,” or “respecting the audience”. There was also an emphasis on thoughtful projections of future tech, and keeping details like doors and

"WE BELIEVED OUR FORMAT WAS UNIQUE ENOUGH TO ALLOW US TO CHALLENGE AND STIMULATE THE AUDIENCE." GENE RODDENBERRY

controls the same from week to week. Today, we see it as the extra spice in the *Trek* recipe – and why *Trek* has that beast called "canon" that inspires so much loyalty and debate. "To the studio, this approach seemed to be an enormous waste of time and money," Roddenberry said in 1968, "whereas we felt that the audience isn't dumb, and therefore if it was designed right, it would 'smell right' to [the audience]. During these months, I was under enormous pressure from the studio to quit spending money on this sort of thing. They kept saying, 'Back off, you've got something that works, what are you, some kind of scientist? You're a writer. Write the script. You've got some chairs and some blinking lights. Put in some people and let's go!'"

And there was another *Star Trek* tradition that dates back to "The Cage." The original pilot episode had its own science advisor: Harvey P. Lynn, of the original science research think-tank, the RAND Corporation.

Now, fans may wince every time they hear Pike's crew talk about their "laser" weapons – even with adjustable settings – and the creators did try to shoehorn lasers into canon just before "phasers". Lynn had advised going to a more "futuristic" acronym like "maser," an idea that was bypassed... for the time being. Even back then, in one early draft, Lynn pointed to the dialogue line "disappeared in that quadrant," and noted that "quadrant" signifies 'one-fourth of something' – how about substituting it with the word 'region'?" Most of all, we can thank Lynn for the notion of a hangar bay.

CAMERAS!

As it happened, Day 1 of shooting began on November 27 (the Friday after Thanksgiving), with Boyce's bartending visit with Pike. Filming continued all the way through two days of location shooting for the outdoor Rigel VII fortress on Desilu-Culver's onetime "40 Acres" backlot. Work eventually wrapped on December 18, five days behind schedule, with Vina's picnic illusion on Stage 16. The original

shooting script gave the picnicking couple *two* horses, not one: alongside Tango was to have been a mare, "Mary Jane," but she fell victim to trims on the escalating budget.

"The Cage" got behind schedule right off the bat thanks to a battle with nature – and the ageing stages at Desilu-Culver, the old RKO Studios. The non-bridge ship sets had been erected on Stage 16, built in the silent movie days for Cecil B. DeMille epics – and by 1964, long disuse had left them as pigeon roosts. The bustle and lighting led the birds to coo so loudly during dialogue that filming had to stop until they could be cleared out by scattering birdseed outside.

Next-door, Stage 15, home of the bridge, apparently had the noisiest ageing pipes and toilets in Hollywood – it took a live guard being posted to keep people from flushing during takes, after a red light was ignored. Hours of delays were caused by the plumbing – and that's without mentioning the time lost to bees in the rafters!

With filming done and the holidays over, "The Cage" had a little over a month for post-production as 1965 dawned: editing, dubbing, effects, and, of course, music. Even in the mid-1960s, the "wishlist" composers for "The Cage" included now household names like Jerry Goldsmith and John Williams, but it was low-profile composer Alexander Courage who was hired to deliver the iconic *Star Trek* theme music. Courage even found the right kind of noise for the passing starship in the opening titles, by simply taking a microphone and making several "whooshing" noises – the basis of what we've heard as motion in the "noisy" vacuum of space ever since.

CAVEAT!

Wildly inventive and yet so over-budget it set its own studio on edge, "The Cage" was finally screened for NBC in February, 1965. Solow swore it was the best screening he ever gave for execs: almost to a man, they sat stunned, impressed with lowly Desilu's work, and wondering if they'd just watched a mid-budget feature... Before promptly rejecting it. "Too cerebral for TV," they said, but added a simple yet historic request: Try again. NBC was still in last place among the three major networks at the time... they still wanted diversity and color... and Solow still knew the guys there. Roddenberry picked his battles, found a new captain with swagger and humor, threw in a fistfight, overspent again on this rare second-chance pilot – and did indeed take TV science fiction "Where No Man Had Gone Before." But that's a tale for *next* year's 50th anniversary party. ▲



Pike and Vina (Susan Oliver)

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I'M A DOCTOR, NOT A STAND-UP COMEDIAN

Hard sci-fi, high-concept space opera, interstellar allegory – *Star Trek* can be many things, but can it bring the funniness...? You bet it can! Our futuristic favorite has comedy writ deep in its DNA, and we can prove it.

Words: K. Stoddard Hayes

When you think of comedy in *Star Trek*, what comes to your mind? Tribbles? The EMH being snide, or Data trying on some ridiculous human characteristic? Spock and McCoy exchanging zingers? Probably it's all of the above, and much more. Comedy is woven throughout the tapestry of *Star Trek's* episodes and movies.

Nearly all of *Star Trek's* comedy is character-driven, drawing its laughs from well-known and sometimes extreme character quirks, such as Quark's insatiable greed for profit. The comedy arises either from the character

constantly being thwarted – Quark never does come out ahead in his schemes – or from the exasperation of other characters who play the straight man to those quirks.

For example, Scotty's well-known love for his ships, his engines, and a glass of good Scotch is a steady source of humor throughout the original series and its movie offshoots. Even as late as *The Voyage Home*, we're still seeing new variations of Scotty humor in the con game he and McCoy pull on the hapless plexiglass manufacturer, Nichols. He plays the game with such relish that McCoy has to take him down a notch: "Don't bury yourself in the part."

I'M A DOCTOR, NOT A STAND-UP COMEDIAN





Picard doesn't realize he's the butt of a joke

After trying to address the 20th-Century computer directly, then trying to use its mouse as a microphone, he is finally directed by his perplexed mark to try the keyboard. "Professor Scott" covers any embarrassment at his own mistake by giving Nichols a look of devastating scorn: "A keyboard. How quaint!"

Then, perhaps surprisingly, there's Picard. Like all of the Captains, he is most often cast as the straight man, reacting with varying degrees of annoyance, frustration and chagrin to the antics of his crew and to misbehaving aliens like Q and Lwaxana Troi. Yet he also prizes dignity and decorum so highly that any loss of his own dignity is good for a laugh at his expense.

When a child's fluffy toy gets stuck to his uniform, in "When the Bough Breaks," he strides across the bridge oblivious, while half his senior officers collapse into helpless giggles. Then there's that moment in "Rascals" when Picard, temporarily transformed into a young

boy, informs his fellow officers that he can only think of one way to trick the Ferengi pirates. The urbane, unflappably cool and calm captain braces himself with deep distaste – then throws an epic temper tantrum.

THE DOCTOR'S IRASCIBLE SARCASM ECHOES MCCOY'S, YET IS QUITE DIFFERENT, SINCE IT'S BASED ON THE HUGE CHIP ON HIS SHOULDER.

Perhaps the most popular comedian of the subsequent series is *Voyager's* Emergency Medical Hologram. The Doctor's irascible sarcasm echoes McCoy's, yet is quite different, since it's based on the huge chip on his shoulder. He is the classic perpetually aggrieved sitcom character, who sees the entire universe through the lens of his own ego, and the universe always fails to treat him according to his expectations.



And he's not shy about letting anyone know how he feels about disrespect. When an arrogant alien patient calls him a "primitive computer matrix," in "Virtuoso," the Doctor replies that there is nothing primitive about him, and that he can perform over five million medical procedures.

"Does that include bloodletting?" the alien sniffs disdainfully.

"No," replies the Doctor, with meaning, "but I'll be happy to add it to my repertoire."

For many of *Star Trek's* non-human characters, the comedy is infused with the perspective of an outsider. From the moment Spock first appeared on camera, every *Star Trek* series has had at least one important regular character who comments on human nature and human foibles. And it should be no surprise that a huge amount of that commentary is funny.

When Norman's all-conquering androids have been baffled into submission ("I, Mudd"), McCoy gleefully commiserates with Spock on his "unhappiness," then rubs it in: "We found a whole world of minds that work just like yours – logical, unemotional, completely pragmatic – and we poor, irrational humans whipped them in a fair fight. Now you'll find yourself back among us illogical humans again."



Spock and Bones trade witty retorts

But Spock is more than a match for this. "Which I find eminently satisfactory, Doctor," he replies, with typically deadpan flair, "for nowhere am I so desperately needed as among a shipload of illogical humans."

Data's quest to become more human is a reliable source of laughs throughout *The Next Generation*, thanks to Brent Spiner's deadpan delivery of lines like, "My hair does not require trimming, you lunkhead," when he experimentally attempts some "friendly jibes and insults" on Geordi, in "Data's Day." Spiner's flair for physical comedy also gets play from the earliest episodes, such as in Data's drunken stroll across the bridge in "The Naked Now," following his spicy encounter with a very accomodating Tasha Yar that revealed his sexual programming to be "fully functional."

"Ah, good, Data. At least you're functioning," says Picard, and the intoxicated android doesn't miss a beat, leering into his captain's face: "Fully, captain!"

Worf's comedy may be less flashy, but he can be equally funny as he alternately puzzles and glowers his way through the minefields of human culture. Sometimes he merely projects an aura of menace, as when Riker, learning that Worf has bet on him heavily in a contest with an alien, asks what will happen if he loses.

"I will be... *irritated!*" Worf responds ("Peak Performance").

Sometimes, though, the taciturn Klingon can say more in a few words than anyone else can say in a whole speech. When, in "Profit and Lace," Rom is trying to convince Sisko and his officers that the Dominion may have invaded

FERengi FOLLIES

Even before Quark brought his brand of sarcastic humor to *Deep Space Nine*, the Ferengi were becoming a reliable source of comedy. A serious threat only in the earliest *Next Generation* episodes, they quickly devolved into buffoonish villains or hapless comedians.

What makes the Ferengi so funny? Their looks, their mannerisms, and most important, their extremely "politically incorrect" culture, the polar opposite of Federation ideals. Greed is good, females are chattels, and most other species are honest suckers waiting to be fleeced.

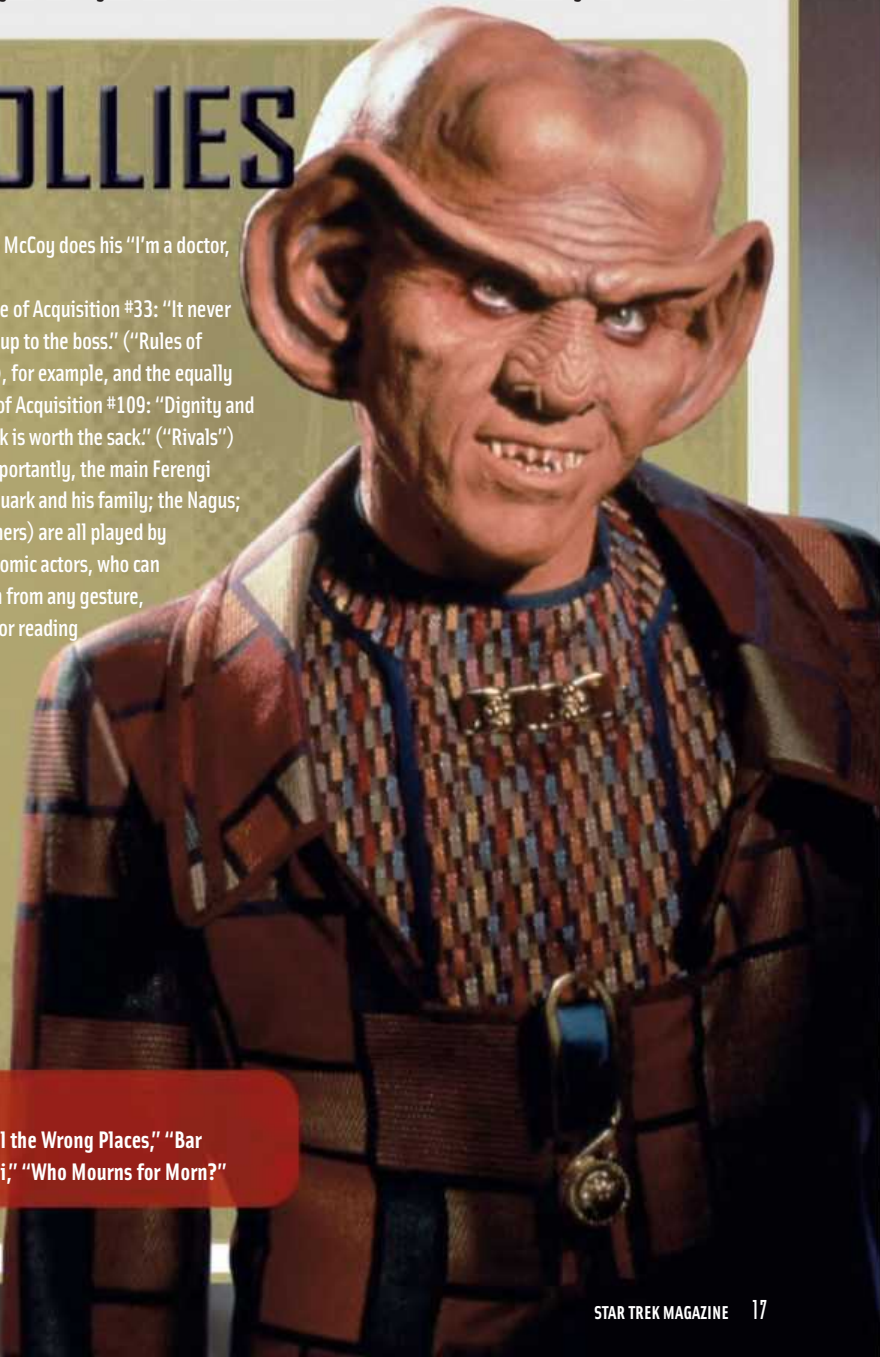
In mocking "hu-mons" – or when mocking everyone else – Quark often says exactly what we are thinking about another character's idealism, their high morals, or whatever else they take pride in. When informed by Odo that the large influx of Bajorans on the station is not a convention, but a contingent from an orthodox religious order ("In the Hands of the Prophets"), Quark retorts, "Orthodox? In that case I'll need twice as many dabo girls. The spiritual types love those dabo girls!"

Plus, the Ferengi Rules of Acquisition are frequently hilarious, and Quark wheels them out

as reliably as McCoy does his "I'm a doctor, not a..." line.

Take Rule of Acquisition #33: "It never hurts to suck up to the boss." ("Rules of Acquisition"), for example, and the equally cynical Rule of Acquisition #109: "Dignity and an empty sack is worth the sack." ("Rivals")

Most importantly, the main Ferengi characters (Quark and his family; the Nagus; Brunt and others) are all played by exceptional comic actors, who can wring a laugh from any gesture, double-take or reading of a line.



FUNNIEST FERengi EPISODES:

"Little Green Men," "The Nagus," "Looking for par'Mach in All the Wrong Places," "Bar Association," "Ferengi Love Songs," "The Magnificent Ferengi," "Who Mourns for Morn?"



Comedy goes hand-in-hand with pathos



LAUGH 'TIL YOU CRY

Comedy can say things that can't be said with a straight face; this is why satire is such a powerful weapon. But there's one other remarkable and apparently contradictory aspect of well-written, character-driven comedy. The more effective a character or a relationship has been at making us laugh, the more surely it can also, with just a turn of the pen, move us to tears. This is why the most reliably funny characters and partnerships in *Star Trek* have also proven to be, almost without exception, the most moving.

Spock tells T'Pol that he cannot live long nor prosper, because he has killed his Captain and his friend ("Amok Time"). Data asks Picard whether he has misunderstood the point of Tasha's funeral, because he is not thinking of her but of how much he will miss her. Picard tells him quietly that he got it ("Skin of Evil"). Odo reveals to Kira that he let an entire

colony and thousands of people be wiped out of existence, just so she wouldn't die in an alternate timeline – and she, and we, know we will never see him in quite the same way again ("Children of Time").

As the Doctor coaches Seven of Nine in dating, he realizes that he is starting to fall for her himself – only to have her tell him that she has decided no one on *Voyager* is a suitable romantic partner ("Someone to Watch Over Me"). McCoy has poured a stream of acid sarcasm over Kirk since the day they met on the Academy shuttle – until Kirk's body is brought to Sickbay, and he can only stare in silence (*Star Trek Into Darkness*).

You probably have dozens of your own favorite moments, when *Star Trek's* funnyman characters suddenly made you sigh or even shed tears. Only the characters who have made us laugh so much, can also make us feel so deeply.

POP CULTURE PARODIES

Star Trek has become so widely recognized that pop culture riffs and parodies of the franchise are by now almost infinite. Here are a few of the most famous:

Saturday Night Live: While SNL has done a number of *Star Trek*-themed sketches, two are legendary. In 1976, the original SNL cast-members played the *Enterprise* crew in a *Star Trek* parody skit. A decade later, guest host William Shatner played Kirk in another skit, then portrayed himself at a convention telling his fans to "Get a life!"

Airplane II: The Sequel: A straight-up parody of sci-fi movies and television, the movie features many references to *Star Trek*, including William Shatner playing a parody version of Kirk.

The Simpsons; Futurama; Family Guy; The Big Bang Theory: All four series, in their different ways, have produced a steady stream of comedic *Star Trek* references and parody scenes, with characters often roleplaying *Star Trek* characters, and *Star Trek* actors making guest appearances either as themselves or their characters.

Star Wreck: A Finnish parody film series with web versions dubbed into several languages, including Klingon.

Redshirts: John Scalzi's romp of a literary homage is also a surprisingly deep deconstruction of all the ways *Star Trek's* television universe is purely silly in real world terms; it won both Hugo and the Locus Awards.

Audi commercial – "The Challenge": Leonard Nimoy and Zachary Quinto play meta versions of themselves in an Audi ad replete with *Star Trek* references, right down to a Vulcan nerve pinch.

Galaxy Quest: Unquestionably the most detailed and loving knock-off of not only the original series, but its entire fan culture. Even as a stand-alone comic adventure the movie is a gem; but watch it with any knowledge of *Star Trek*, and it becomes perfection. It's almost universally beloved in the *Star Trek* community as the best homage ever made – and it's soon to have its own TV spin-off. That may be the nearest we get to a *Star Trek* TV series for some time!



Image © Dreamworks Pictures 1999

Ferenginar, he moans hysterically, "Think of the terrible repercussions to the Alpha Quadrant!"

It's Worf who breaks the incredulous silence of the command staff: "I cannot think of any."

Deep Space Nine has more non-human and non-Starfleet characters than any other series. And they love to share their exasperation with Starfleet ideals and human oddities. When Quark asks Garak's opinion of the "human drink" root beer, in "The Way of the Warrior," Garak sips it, gags, and declares it vile.

"I know!" says Quark. "It's so bubbly, and cloying, and *happy*!"

"Just like the Federation."

"But you know what's really frightening?" Quark complains. "If you drink enough of it, you begin to *like* it."

"It's insidious!" Garak agrees. "*Just* like the Federation!"

WORF'S COMEDY MAY BE LESS FLASHY, BUT HE CAN BE EQUALLY FUNNY AS HE ALTERNATELY PUZZLES AND GLOWERS HIS WAY THROUGH THE MINEFIELDS OF HUMAN CULTURE.

But the ultimate outsider may be that all-powerful trickster who just can't resist humanity: Q. A supreme egotist who expects the universe to cater to his every whim, Q is not only dangerous, he is also wickedly funny in his ego-inflated commentary on human inferiority. But, since Q's adversaries are Starfleet captains, it's always a toss-up as to who comes out ahead in the repartee.

In "Tapestry," when Q appears in a vision to the comatose Picard and announces, "You're dead, this is the afterlife, and I'm God," Picard, even unconscious, won't buy it.

"I refuse to believe that the afterlife is run by you. The universe is not so badly designed."

When Q proposes that Janeway become the mother of his child, he waxes grandiose: "I know that you're probably asking yourself, 'Why would a brilliant, handsome, dashing omnipotent being like Q want to mate with a scrawny little bipedal specimen like me?'"

Janeway punctures his ego instantly. "Let me

guess. No one else in the universe will have you!" ("The Q and the Grey")

Q's verbal fencing with Picard and Janeway shows another great quality of character-driven comedy. It expands easily into relationship comedy, when the quirks of two characters are constantly sparking off each other. Most fans can quote endless wisecracks from the feud between McCoy and Spock. While McCoy considers Spock to be little more than a computer on legs, Spock treats McCoy as a time bomb of irrational emotionalism. Their habit of feuding is so deeply ingrained that even in extreme old age, McCoy can't resist taking a jab at his absent sparring partner, telling Data that androids are "almost as bad" as Vulcans ("Encounter at Farpoint").

However, in the new timeline, the feud between McCoy and Spock takes second place to the tension between Spock and Kirk. These two

start out as adversaries at Starfleet Academy, and even after months of serving together, the opening of *Into Darkness* shows that they are often at cross purposes. This time, the issue is not logic vs. emotion, but logic and Starfleet regulations vs. cowboy-style commanding and trusting your instincts. Can the disciplined, by-the-book model Starfleet officer ever convince his bad boy comrade (and help!) captain to follow the rules? And will the impulsive but undisciplined tactical genius ever get his new best friend to loosen up?

Space jumping at high speed through a debris field, Kirk reports that his helmet's displays are down. "Captain, without your display compass, hitting your target destination is mathematically impossible," Spock informs him.

With his situation rapidly spinning towards probable death, Kirk still has a snappy retort: "Spock, if I get back, we really have to talk about your bedside manner."

IT'S DEEP SPACE NINE THAT GIVES US STAR TREK'S SECOND MOST FAMOUS FEUD: THE SEVEN-YEAR WAR OF WORDS AND CUNNING WAGED BETWEEN CONSTABLE ODO AND QUARK.



Seven of Nine proves her knack for sarcasm

While *The Next Generation's* harmonious crew is far too well-behaved to descend into this kind of comic sniping, *Deep Space Nine* is the antidote. Hardly any of its crew are well-behaved, including its commander; and hardly any of them get along. It's *Deep Space Nine* that gives us *Star Trek's* second most famous feud: the seven-year war of words and cunning waged between Constable Odo and Quark.

COMEDY CAN SAY THINGS THAT CAN'T BE SAID WITH A STRAIGHT FACE; THIS IS WHY SATIRE IS SUCH A POWERFUL WEAPON.

Long before the end of series opener "Emissary," we see how things stand between these two, as Odo watches with relish while Sisko blackmails Quark into keeping his bar open. When Sisko exits, leaving Quark fuming, Odo rubs more salt into the Ferengi's wound: "You know, at first, I didn't think I was going to like him!"

Quark almost never gets the last word here. Sometimes Odo needs no more to silence

Quark's complaints or excuses than his epic snort of derision. More often, he cuts Quark to pieces, as in "Civil Defense." When he and Quark are trapped in the constable's office by an old Cardassian security lockdown, Quark whines, "I should've listened to my father! He always warned me this was going to happen."

"What, that you'd spend your final hours in jail?" Odo cracks. "I could have told you that!"

Voyager's crew is only a few steps behind with the comic feuding. Though they don't rise (or sink!) quite to the same level as Odo and Quark, the Doctor and Tom Paris never miss an opportunity to take a verbal swipe at each other. When Tom is designing his "Fair Haven" holoprogram, the EMH suggests that his own character, the village priest, should be given a prominent role as a village leader.

Tom counters, "That's a great idea, Doc.

We could send Father Mulligan on a retreat to a nearby monastery, where he takes a vow of silence and never speaks again."

"Try it!" says the Doctor. "And you'll be saying Hail Marys till St. Patrick's Day."

And for a formerly emotionless cyborg who didn't even have a concept of humor, Seven of Nine shows a remarkable aptitude for sarcasm. She deploys it not only at her crewmates' expense, but even at her most feared enemies. When the Borg Queen forces her to participate in the conquest of a planet, she congratulates Seven on the assimilation of 300,000 people.

"They've left behind their trivial, selfish lives and they've been reborn with a greater purpose. We've delivered them from chaos into order," says the Queen, loftily.

And Seven instantly knocks her off her soapbox: "Comforting words. Next time, use them instead of 'Resistance is futile.' You may elicit a few volunteers." ("Dark Frontier")

In a universe where the cyborgs and holograms, and even the emotionless androids and Vulcans, have mastered humor, it's a safe bet that *Star Trek's* characters will continue to make us laugh for a long time. ★

TOP 10 COMEDY EPISODES

While even the most serious *Star Trek* episodes usually have at least a few lighter moments, every series has episodes specifically written as comedy. Here's our Top Ten countdown of the funniest episodes:

10. "Rascals"

The Next Generation Season 6, Episode 7

Ferengi pirates are no match for the children of the *Enterprise* – who happen to be Picard, Ensign Ro, Guinan and Keiko O'Brien.

9. "Unexpected"

Enterprise Season 1, Episode 5

Trip gets too friendly with an alien engineer, and finds himself pregnant with her offspring. Will he get to use those extra nipples?

8. "A Fistful of Datas"

The Next Generation Season 6, Episode 8

While Worf tries to bond with his son and understand holo-Westerns, Data starts talking in a Western drawl – and showing up as every holocharacter in the program.

7. "Tinker, Tenor, Doctor, Spy"

Voyager Season 6, Episode 4

The Doctor's hero fantasies get the whole ship into hot water with a piratical alien species. Luckily, his ego is big enough to bail them out of trouble. Yo ho!

6. "Little Green Men"

Deep Space Nine Season 4, Episode 8

We finally learn the truth about the Roswell Incident when Quark and his family accidentally invade 1940s New Mexico. So much for those big-eyed, *earless* aliens.

5. "Bride of Chaotica!"

Voyager Season 5, Episode 12

Campy 1930s-style holonovels and confused photonic beings force Janeway to find her inner galactic villainess as Arachnia, Queen of the Spider People!

4. "Trials and Tribble-ations"

Deep Space Nine Season 5, Episode 6

Sisko and his crew end up at *Deep Space Station K-7* during the Klingon incursion. At last we know now why Tribbles kept bouncing off Kirk's head.

3. "I, Mudd"

Star Trek Season 2, Episode 12

A whole race of genius androids is no match for human shenanigans in Harry Mudd's second encounter with the *Enterprise* crew. Stella, shut up!

2. "A Piece of the Action"

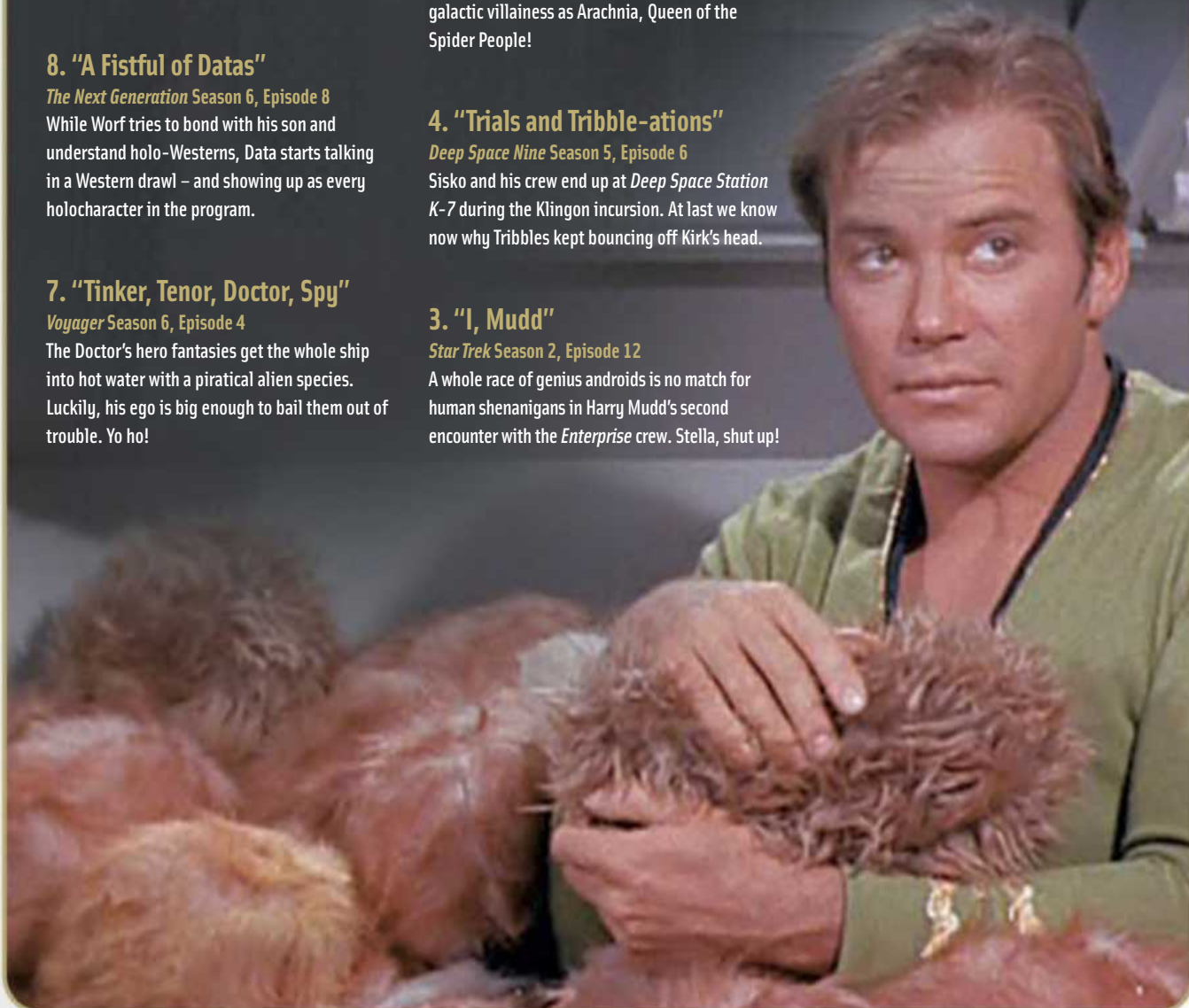
Star Trek Season 2, Episode 20

A planet ruled by rival mobsters forces Kirk and Spock to adopt fedoras and machine guns and teach the inhabitants – a new card game?

1. "The Trouble with Tribbles"

Star Trek Season 2, Episode 13

Those fuzzy little troublemakers and their human and Klingon accomplices have made this episode the most beloved *Star Trek* comedy of all.



MYTHS AND LEGENDS

WHAT HAVE THE ROMANS (AND GREEKS)
EVER DONE FOR *STAR TREK*?

Star Trek the original series wasn't afraid to borrow stories, ideas and characters from the myths and legends of classical Greece and Rome, from gods to gladiators - and the series was all the richer for it. Words: **Paul Cockburn**



I, TIBERIUS

"My name is James Tiberius Kirk. Kirk because my father and his male forebears followed the old custom of passing on a family identity name. I received James because it was both the name of my father's beloved brother as well as that of my mother's first love instructor. Tiberius, as I am forever tired of explaining, was the Roman emperor whose life for some unfathomable reason fascinated my grandfather Samuel."

So, supposedly, wrote our favorite starship captain in a "preface" published as part of Gene Roddenberry's novelization of *Star Trek: The Motion Picture*. If nothing else, this underscores the original *Star Trek's* frequent habit of referencing classical Greek and Roman culture; in the piece, Kirk also suggests he's uncomfortable with being seen as "a new Ulysses."

Yet this isn't just about comparing Kirk with an ancient Greek hero who went on a long journey of exploration. "Anybody who has read Suetonius' *Life of Tiberius*, or is familiar with *I, Claudius* or Tinto Brass' 1979 film *Caligula*, will know that Tiberius was notorious for the quantity, variety and invention of his sexual perversions," points out Open University Research

Affiliate Tony Keen. "Several questions therefore clearly arise. What exactly was it about Tiberius that so fascinated Samuel Kirk? Do Samuel Kirk's interests – together with James being partly named after his mother's 'love instructor,' whatever one of those is! – explain the voracious heterosexual appetite of the grandson? But above all, what was Roddenberry *thinking*?"

Tiberius was first established as Kirk's middle name in "Bem," a 1974 episode of *Star Trek: The Animated Series*, written by David Gerrold. These particular *Star Trek* episodes have long since been declared "non-canonical," yet the choice of Kirk's middle name somehow made it through, finally confirmed on screen in 1991's *Star Trek VI: The Undiscovered Country*. Does this acceptance suggest that the name was really Roddenberry's notion, rather than Gerrold's?

"The official story is that David Gerrold actually named Kirk Tiberius, though with the approval of [story editor] D.C. Fontana and Roddenberry," points out Keen. "Gerrold says that this emerged as a joke in a discussion of what the 'T' stood for at a *Star Trek* convention. At one point he said that he picked the name from *I, Claudius*, which had just aired, but his memory must be faulty, as the relevant *Star Trek* episode predates the BBC's adaptation of *I, Claudius* (starring Sir Derek Jacobi) by two years. He now says that it came from a book on Roman history he had just read."



That kiss – what would Alternate Spock say!



However, there is a complication. "Tiberius is also the middle name of a character in Roddenberry's earlier series, *The Lieutenant*," adds Keen. "So was this Roddenberry's idea that Gerrold has taken credit for? As to what either of them was thinking, I'm not at all sure. Gerrold reckons it was a joke that stuck, but if it was Roddenberry's idea, then perhaps it was just a name he liked the sound of."

Certainly, it seems bizarre to deliberately link the show's central hero – even one who had, as Benjamin Sisko would later say, "Quite the reputation as a ladies' man" – with a notoriously depraved emperor. "Gerrold says that if they'd thought it through, they wouldn't have used it," says Keen. "On the other hand, though the popular tradition about Tiberius is dominated by the Suetonius version, as developed by Robert Graves (author of the original novel *I, Claudius*), there is an alternative tradition in which he is a rather more benign figure. This is the Tiberius of the film *Ben Hur* (1959) and, to a lesser extent, *The Robe* (1953)."

Perhaps that was the Tiberius that Roddenberry had in mind?



T for Tiberius, in animated episode "Bem"

ALL GREEK TO ME?

Given that *Star Trek* was being written by intelligent, educated people, is it inevitable that some classical influences would appear in the series – even if only as story starting-off points – given the importance of ancient Greek and Roman culture to modern Western culture?

"Certainly, knowledge of the ancient world was fairly prevalent in US culture; in 1953, a pretty mainstream movie like *The Band Wagon* can make throwaway gags about Oedipus Rex," says Keen. "Most of the people watching *Star Trek* would probably know about Romans and gladiators, that Apollo was a Greek god, and Plato a Greek philosopher. They may not have read any ancient works – as I suspect is the case with the writer of 'Plato's Stepchildren' – but they knew who these people were."

Obvious borrowings from the classical world are seen in Gilbert Ralston's second season episode "Who Mourns for Adonais?". The episode is a prime example of the *Enterprise* crew encountering a being with god-like powers, who is ultimately defeated by the crew's mortal and moral qualities.

On this occasion, the being – played by experienced Shakespearean stage actor Michael Forest – claims to be the ancient Greek god Apollo. Interestingly, the episode does very little to suggest Apollo isn't the actual real deal, with Kirk quickly theorizing that Apollo and his long-departed brethren may well have been accepted as divine if they'd visited Greece thousands of years previously.

"The choice of Apollo is interesting," Keen insists. "*Star Trek* emerged out of the optimism for space exploration engendered by the NASA programs of the 1960s, and Starfleet appears a natural successor to NASA. By 1967, at the forefront of NASA's activities was the Apollo program to put men on the moon."

Yet with its oh-so-short golden togas and Hellenic temple dressing, the episode also draws



The Mirror Universe – as feudal as the classical world

TIBERIUS WAS FIRST ESTABLISHED AS KIRK'S MIDDLE NAME IN "BEM," A 1974 EPISODE OF *STAR TREK: THE ANIMATED SERIES*.

on somewhat more recent Mediterranean culture, namely the "Sword and Sandal" or "Peplum" films which dominated 1950s Italian cinema. Reflecting *Star Trek's* rationalist outlook, the Peplum's standard romantic clash – between pagan male and Christian female – is deliberately translated into a conflict between the irrational and the scientific. "Apollo claims divinity; Starfleet officer Lt. Carolyn Palamas (Leslie Parrish) has been trained to deny such notions," says Keen. "Despite this, she falls for Apollo and, in an abandoned final sequence – reinstated by James Blish when he novelized the story in *Star Trek 7* (1972) – falls pregnant by him."

Meyer Dolinsky's third season episode "Plato's Stepchildren" is yet another example of the *Enterprise* crew encountering beings whose great powers – this time of a psychokinetic nature – are matched only by their irresponsibility in using them. However, it's clear that Dolinsky wasn't particularly exploring or playing with ideas from classical philosophy; the robes, laurel leaves and imperial leanings are no more than exotic window-dressing. These days, the episode is best remembered for the

controversial interracial kiss between Kirk and Lt. Uhura, and the fact that the show's original UK broadcaster – the BBC – simply refused to broadcast the episode at all for some 25 years, because of its "sadistic plot elements."

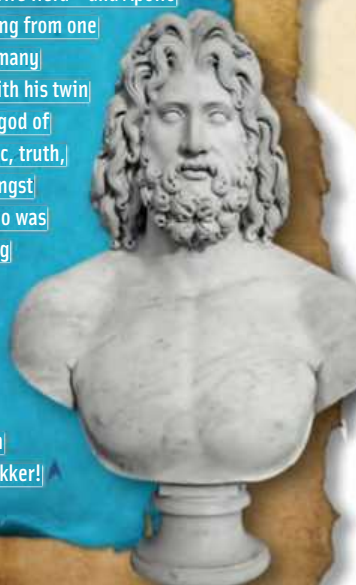
John Meredyth Lucas's "Elaan of Troyius" also has Greek connections, according to Tony Keen. "It's often overlooked, but is clearly present in some of the names, and the basic premise is an interplanetary retelling of the Trojan War, though Lucas departs from that premise at many points." Not least by turning his own 'Helen of Troy' into a vain and spoilt woman more akin to Katherina from William Shakespeare's "The Taming of the Shrew," though it's fair to say that her eventual recognition of the importance of duty has strong echoes in the work of Homer.

ALL WORMHOLES LEAD TO ROME

On several occasions during the original *Star Trek*, Captain Kirk and his crew – thanks to the scientific jazz-hands that is "Hodgkins' Law of Parallel Planet Development" – came face to face with "alien" worlds closely echoing various

ORACULAR SPECTACULAR

Like Kirk, Zeus was a deity who liked to play the field – much to the irritation of his jealous wife Hera – and Apollo was the offspring from one of his father's many dalliances, along with his twin sister Artemis. The god of healing, light, music, truth, and prophecy (amongst other things), Apollo was charged with moving the Sun across the sky each day, pulling it through the heavens with his four-horse chariot, making him the original star trekker!





"Lights, camera... throw them to the lions!"

periods of Earth history, such as Prohibition-era Chicago ("A Piece of the Action") or Nazi Germany ("Patterns of Force"). Yet perhaps the most interesting was the "Roman Empire that never fell" seen in Gene Roddenberry and Gene L. Coon's "Bread and Circuses" – a title, incidentally, lifted directly from the Roman poet Juvenal's *Satires*: "The citizen anxiously wishes for two things only, bread and circuses."

Given that the episode is written by the show's creator and (arguably) its most influential producer-writer, "Bread and Circuses" was certainly an episode firing on all satirical cylinders, with its pseudo late-20th Century Earth ruled by a First Citizen and a Proconsul.

By placing the infamous Roman gladiatorial games in a television studio – with canned applause, cheers and boos to add to the action – Roddenberry and Coon were, amongst other things, targeting US television and its tendency to fall for the lowest common denominator.

Of course, gladiatorial games also appear in the same season's "The Gamesters of Triskelion", written by Margaret Armen; yet it's significant that Kirk and his crew are, on that occasion, able to bring down both the brutal sport and the disembodied aliens responsible for their captivity. In contrast, "Bread and Circuses" ensures that the crew merely escapes with their lives while this oddball Roman tyranny remains

otherwise unharmed. As with many a Hollywood Roman epic beforehand, it's left to the episode's conclusion to suggest that the planet's equivalent of Christianity might eventually bring freedom and justice to this particular Roman Empire.

You can't help but wonder, however, what would happen if that planet ever came to the attention of the Romulan Star Empire. From their first appearance in "Balance of Terror," written by Paul Schneider, *Star Trek* has defined this particular extraterrestrial humanoid species through appropriated Roman aspects. Perhaps the most obvious is the naming of their twin homeworlds as Romulus and Remus, after the twin brothers at the heart of Rome's foundation



myth. (In her *Rihannsu* novels, author Diane Duane has the planets called "ch'Rihan" and "ch'Havran" in the native Romulan language; Romulus and Remus are, therefore, only anglicized mistranslations.)

Schneider certainly intended the Romulans to appear as "Romanesque" antagonists, "an extension of the Roman civilization to the point of space travel." Hence he wrote that their officers were called Centurions; later writers working on *Star Trek: The Next Generation* built on this, by revealing that the Romulan Star Empire was ruled by a Senate, headed by a Praetor and Proconsul. All of these are Roman terms, albeit from the period before the creation of the Roman Empire under Julius Caesar's adopted son.

In many respects, however, this appropriation was not followed through; Romulan uniforms have never been overtly Romanesque in appearance, while their names

dream, there are clearly good reasons to at least partially define one of the show's antagonists using imagery and terminology from an "alien" culture that is nevertheless culturally familiar to most viewers.

STOIC TO THE END

It's fair to say that *Star Trek* has always been a show with some big philosophical ideas bubbling under the surface. Gene Roddenberry clearly believed that Stoicism was one of these, but to what extent did he understand this classical philosophy, and to what extent did that help shape the series dramatically?

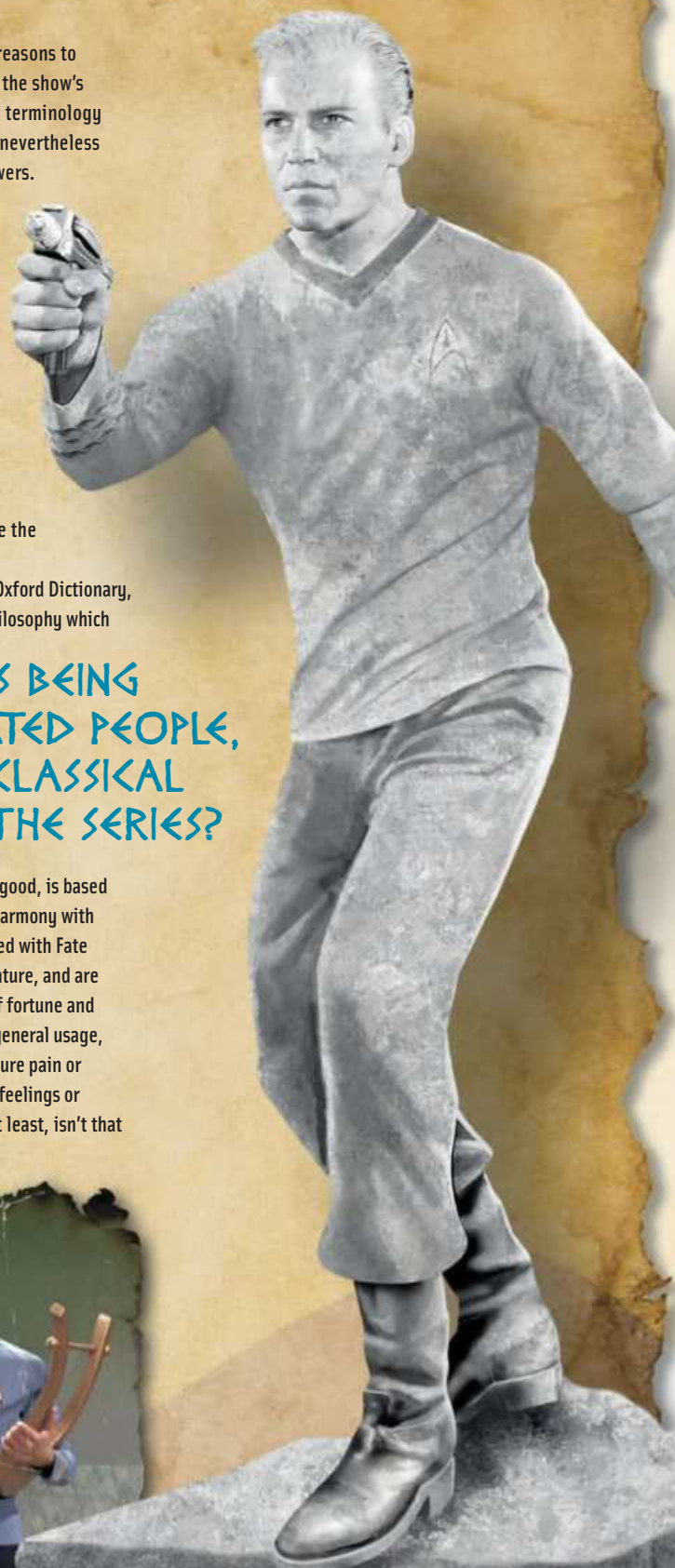
Stoicism, according to the Oxford Dictionary, is an ancient Greek school of philosophy which

GIVEN THAT STAR TREK WAS BEING WRITTEN BY INTELLIGENT, EDUCATED PEOPLE, IS IT INEVITABLE THAT SOME CLASSICAL INFLUENCES WOULD APPEAR IN THE SERIES?

(especially in the universe of *Star Trek: The Next Generation*) have wandered far from the Latin language. That said, their early warships were notable for having a large bird of prey painted on them, reminiscent of both the Roman Imperial eagle and, it must be said, the American eagle! (Since *Star Trek: The Next Generation*, Romulan warships have been referred to as "Warbirds.")

Nevertheless, assuming that the Federation is representative of the American

taught that "virtue, the highest good, is based on knowledge; the wise live in harmony with the divine Reason (also identified with Fate and Providence) that governs nature, and are indifferent to the vicissitudes of fortune and to pleasure and pain". In more general usage, a Stoic is "a person who can endure pain or hardship without showing their feelings or complaining"; at first glance, at least, isn't that Mr. Spock?



JAMES T. KIRK





Captain Kirk – the epitome of stoicism

In an article published in early 2014, Jen Farren suggested that the ideal Stoic, at least according to the later Roman philosopher Seneca (who died 65AD), “must show resilience in crisis, know what he can and can’t control and show this by action.” By those criteria, Farren argues that Spock is actually only a “small ‘s’, stereotypical ‘stoic.’”

Yes, Spock innately accepts reality, recognizing what is within his control and what is not; he also can observe the universe

objectively – “Fascinating is a word I use for the unexpected,” he tells Dr McCoy in “The Squire of Gothos.” Yet Spock is not a man of action; time and again, his emphasis on logic and emotional control leads to paralysis, not least when he insists he has “insufficient information” on which to base further action. He may have some Stoic leanings, but “For Spock, logic, and nothing else, is the most important thing.”

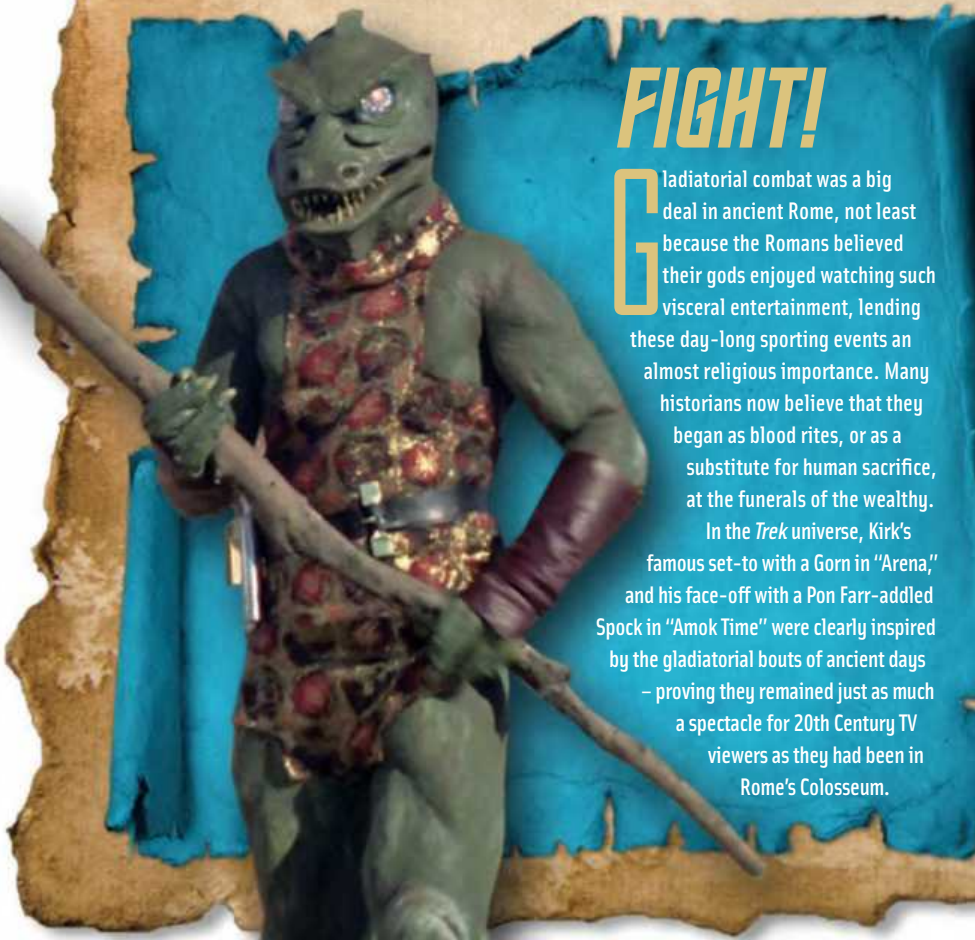
It would be wrong, however, to assume Roddenberry misread Stoicism. Arguably he



"Friends, Romulans, countrymen..."

understood it, at least in dramatic terms, later explaining how, when defining the main leads, he “took the perfect person and divided (them) into three; the administrative, courageous part in the Captain, the logical part in the Science Officer and the humanist part in the Doctor.” In doing so, Farren suggests that he did, indeed, create a truly Stoic character – Captain Kirk, a man who “tries to balance emotion and reason, but... never loses sight of taking action.”

No less a figure than Stephen Fry insists that the dramatic heart of *Star Trek* is this ongoing clash of reason and emotion: “You have the Captain in the middle, who is trying to balance both his humanity and his reason. On his left shoulder, you have the appetitive, physical Dr. McCoy. On his right shoulder you have Spock, who is all reason. They are both flawed, because



FIGHT!

Gladiatorial combat was a big deal in ancient Rome, not least because the Romans believed their gods enjoyed watching such visceral entertainment, lending these day-long sporting events an almost religious importance. Many historians now believe that they began as blood rites, or as a substitute for human sacrifice, at the funerals of the wealthy.

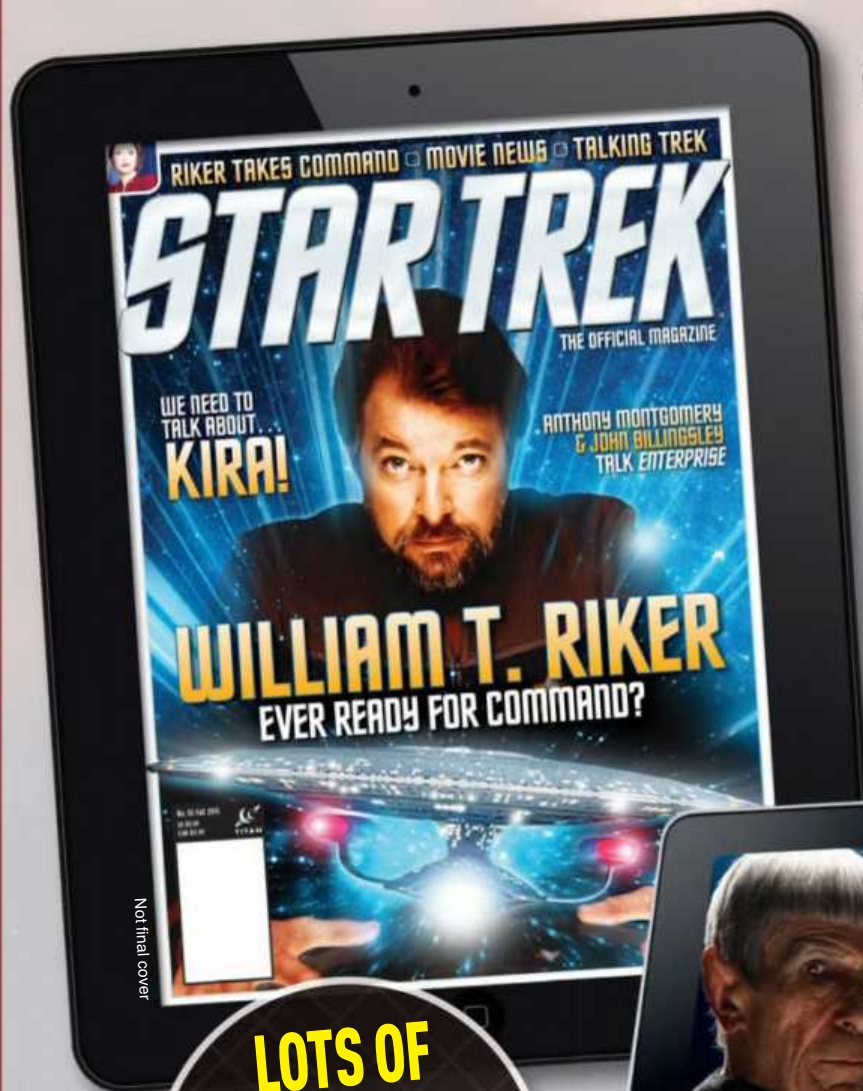
In the *Trek* universe, Kirk’s famous set-to with a Gorn in “Arena,” and his face-off with a Pon Farr-addled Spock in “Amok Time” were clearly inspired by the gladiatorial bouts of ancient days – proving they remained just as much a spectacle for 20th Century TV viewers as they had been in Rome’s Colosseum.

STAR TREK HAS ALWAYS BEEN A SHOW WITH SOME BIG PHILOSOPHICAL IDEAS BUBBLING UNDER THE SURFACE.

they don’t balance the two. Kirk is in the middle, representing the perfect solution. Not only that, the planets they visit usually make the mistake of being either over-ordered and over-reasonable and over-logical, and they have to learn to be a bit human. Or, they are just a savage race that needs reason and order.”

In the words of Captain Kirk himself: “Gentlemen, we’re debating in a vacuum, let’s go get some answers.” ▲

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FRED DEKKER:

SUB
TUR

Fred Dekker, Consulting Producer on Season 1 of *Enterprise*, was intrigued by the dramatic possibilities of creating a *Star Trek* prequel. Unfortunately for the cult screenwriter and director, the opportunity to explore strange new worlds would soon fall short of its promise... Words: [Calum Waddell](#)

If you grew up near a video rental shop in the late 1980s then, chances are, you came across some of Fred Dekker's work. Boasting a writing credit on the franchise-spawning horror-comedy *House* (1986), Dekker would go on to direct such genre gems as the zombie shocker *Night of the Creeps* (1986) and the tongue-in-cheek creature feature *The Monster Squad* (1987). Critical acclaim for these classics gave him a shot at a hit Hollywood film franchise – but 1993's *RoboCop 3* proved a less than arresting sci-fi epic that ultimately called a halt on a promising career. As such, when *Enterprise* came to Dekker in 2001, he was enthused about the potential to expand the *Star Trek* mythology into a series that did not, theoretically, need to closely connect with the already established universe.

"I was particularly excited about taking the edict of exploring 'new life and new civilizations' and really running with that," he begins. "Early on, Brannon Braga, who co-created the show, talked about *Enterprise* as something that would be 'weird and spooky,' and I thought that sounded fantastic. But apart from a really fine first season episode that we produced called 'Fight or Flight,' I don't

think we ever accomplished that. In my first meetings about *Enterprise*, I thought that we could create alien life-forms that were almost unimaginable; sentient clouds, eerie new worlds, and stuff like that... but, in the end, we ended up like all the previous incarnations of *Star Trek*: character actors with foam rubber appliances speaking English."

If Dekker seems disappointed that *Enterprise* never quite followed the vision that he had anticipated, then it is only because his initial ideas for the show would have provided fans with a *Star Trek* that they could never have anticipated. "From the very beginning I told anybody who would listen, 'The *Star Trek* buffs will watch this show, no matter what we do,'" he affirms. "We could do a single, silent, lock-off shot of a tomato for an hour, and the *Star Trek* fans will be there [laughs]. So why not seek a wider audience that doesn't know or care about Vulcans or Klingons? What about creating a new audience of people intrigued by the notion of exploring the furthest reaches of the cosmos, and the human reaction to what they find? But nobody listened to me. Instead,

SPACE BULENCE



T'Pol and Phlox compare notes in "Vox Sola"

they trotted out the Andorians and the Ferengi as soon as they could. I thought it was a missed opportunity, because *Enterprise* could have been separate from all of that past mythology. However, I was basically just a gun-for-hire writer and 'consulting producer,' although they never seemed to consult me! The core *Trek* production team was a well-oiled machine by that time, and they had come off three very successful series [with *The Next Generation*, *Deep*

that? Unfortunately, we were very quickly, in that first season, moving onto shows with all the familiar tropes and aliens that the *Star Trek* franchise had already traded in for decades. And I thought *Enterprise* should be different, and *would* be different. In the end, I just felt the characters were really one-note and, as a writer, because I did pen some of the episodes, we were actively discouraged from rendering conflict between them, or pushing the envelope too far."

On the plus side, Dekker becomes extremely enthusiastic when asked about the *Enterprise* cast.

"It was a *great* cast and crew," he beams. "Everyone was game to do anything they were asked. I thought Scott Bakula and Connor

"IT WAS A GREAT CAST AND CREW. EVERYONE WAS GAME TO DO ANYTHING THEY WERE ASKED."

Space Nine, and *Voyager*, so nobody was really interested in my input."

TRIALS AND TROPES

Adding to Dekker's dilemmas on the show was a prickly period in his private life.

"I was going through a divorce at the time," he reveals. "But, listen, that didn't distract me from this great premise. I was faced with a series about people flying the first warp drive Starship in human history. How cool was

Trinneer, in particular, had a really solid dynamic together. It was great to watch them performing opposite each other, and I am surprised Connor did not become a bigger star after *Enterprise*. I had a little crush on Linda Park, so I remember her fondly (*laughs*), but even with that aspect aside, Hoshi was my favorite character in the show. Here was a crew-woman who was just not sure of herself. She was sometimes shown to be quite timid and scared, mainly because she was so far away from everything that she knew. I tried to write for Hoshi as much as possible, because I felt that she was the most human and relatable of the new *Star Trek* line-up."

Regardless of his doubts over the direction the show was taking, Dekker penned three of



Alien trouble for Phlox, in "Vox Solo"

Enterprise's season one highlights: "The Andorian Incident," "Vox Sola," and "Sleeping Dogs" (the latter being the sole episode for which he does not share a co-writing credit). Yet, even in this instance, Dekker admits that – despite taking on such scripts with full-throttle enthusiasm – the end results would prove frustrating.

"The three episodes I did were meddled with by outside forces," he sighs. "So even though I wrote down most of the stories myself, the scripts were then heavily rewritten."

"Of the three, 'Sleeping Dogs' was my favorite, and that's because I thought the premise was really cool. It was focused on 'our' people, trapped on an alien vessel that is slowly being sucked into another planet's gravitational pull. It was actually based on the true story of a Russian nuclear submarine called the Kursk, which sunk in the Barents Sea in 2000. An explosion onboard killed all but 23 of the crew, who were trapped at the bottom of the ocean. They survived for six hours whilst, back on land, a rescue mission was being considered. It was, unfortunately, a mission which, at that depth would probably have been impossible anyway, so it was a real tragedy. That scenario was fresh in my memory when I wrote 'Sleeping Dogs', and the combination of claustrophobia, politics, and human drama was tough to resist."

Dekker also has some favorable words to say about another of his *Enterprise* offerings. "'The Andorian Incident' was my second favorite,"



Jolene Blalock as T'Pol

CREEPING UNDER THE SCANNER

While Dekker is best known for his work on *Enterprise*, we can reveal a little piece of *Trek* lore that even the most ardent of franchise fans has probably never noticed:

"The special effects supervisor on *Star Trek: The Next Generation*, *Voyager*, and *Deep Space Nine* is a guy called David Stipes," Dekker divulges. "Well, David worked on my first movie, *Night of the*

Creeps, and he told me that he used the spaceship from ...*Creeps* in a *Next Generation* episode called 'Booby Trap,' and again in the *Deep Space Nine* installment 'Rivals', so I actually did have some design input on the franchise, quite a few years before I even worked on it!" ▲





Chilling in the decon chamber,
("Sleeping Dogs")

he maintains. "That came from an idea that the creators of *Enterprise*, Rick Berman and Brannon [Braga], had. The three of us got together and broke the premise down into a pretty good story. The message of that episode is that too much religion and politics, combined together, is self-serving and cloaked in subterfuge. I still think that really rings true. I appreciated how they cast Jeffrey Combs – who I remain friends with – as the Andorian Commander, Shran, in that episode. I thought he did a terrific job."

THE BLACK HOLE

Despite this occasional glimmer of script-to-screen greatness, Dekker's time on *Enterprise* grew increasingly exasperating.

"*Star Trek* had a wonderful, standing tradition of hearing pitches from outside writers," he continues. "Now that is something which is, by and large, unheard of in Hollywood, but is a great way to find new voices, and to break down the logjam of the 'old boys' network.' Let me give you an example of this. The episode 'The Trouble with Tribbles,' from the original *Star Trek* television show, was a spec script handed in by this amateur writer called David Gerrold, and it launched his career. He went on to be one of the great sci-fi authors, and 'The Trouble with Tribbles' is really, really good. On *Enterprise*, we staff writers would hear pitches a few times a month, and I



Connor Trinneer as Trip

came across a couple of ideas that I thought would make terrific episodes. So I would write these up and submit them thinking, 'Yeah, this is going to make for a great episode of *Enterprise*,' only to never hear anything about them again. It was like throwing ideas into a black hole. Ultimately, almost every episode idea came from our Executive Producers, and their story credits are on many of them, to prove it."

When *Enterprise* neared its launch date, debuting in troubled times with the pilot "Broken Bow" (broadcast on September 26th, 2001, a mere fortnight after the tragedy that befell New York City's World Trade Center), Dekker attended a cast and crew screening of the episode. As the end credits rolled, the writer-producer admits that he found himself thinking that this latest *Star Trek* venture might just find a voice of its own after all.

"It was terrific and exciting, watching that first episode," admits Dekker, "and I think we all felt like we were part of something very special. But, after 'Broken Bow' aired, I heard that some of the fans had begun complaining about the theme song at the beginning. Then we heard that

THE TREK CONNECTION



"THE ANDORIAN INCIDENT"

Season 1, Episode 7

The Enterprise makes first contact with the Andorians while on a mission to a remote Vulcan monastery.

- The episode was directed by Roxann Dawson, and introduced Andorian Commander Shran, played by *Trek* veteran Jeffrey Combs – one of only five actors to play seven or more characters across multiple *Star Trek* series.



"SLEEPING DOGS"

Season 1, Episode 14

A rescue mission leads Archer into confrontation with the Klingons... again!

- "Sleeping Dogs" is the only episode of *Enterprise* directed by Les Landau, and guest-starred Vaughn Armstrong. Armstrong auditioned for the role of Riker in *The Next Generation*, and played 13 different *Star Trek* characters between 1988 and 2004.

"VOX SOLA"

Season 1, Episode 22

Hoshi must find a way to communicate with a symbiotic alien that has invaded Enterprise.

- Vaughn Armstrong again guests, this time as the Kreetassan Captain, alongside Joseph Will as Michael Rostov. Will had also appeared in the *Voyager* episode "Muse," sharing scenes with Roxann Dawson – who once again took the director's chair.

The return of familiar tropes and aliens was a disappointment for Dekker

the die-hards didn't like the opening credits, including the use of stock footage of Chuck Yeager. I knew the writing was on the wall at that point. I guess nobody wanted anything different from what had come before. Originally, the show was just called *Enterprise*, but soon enough they added *Star Trek* to the title, just to prove how utterly without vision or conviction they were. My hopes that this would stand alone, and be something different, were dashed."

Ultimately, Dekker would not be back for the second season of *Enterprise*. "I think it was mutual," he claims. "To say it broke my heart would be less than accurate."

"TO ME, EVERY ITINERATION OF *STAR TREK* AFTER THE RODDENBERRY ORIGINAL WAS IN THE SHADOW OF THE GREAT STUFF THAT CAME BEFORE."

Enterprise continued to soar on the small screen, marking out its terrestrial territory over the course of three further seasons, but for one of its founding producers, the experience of being overruled, and often over-written, left Dekker with no enthusiasm to follow the show to see just how boldly the storylines evolved.

"After I left, I never saw another episode of *Enterprise* until the series finale," he says, referring to 2005's still controversial "These Are the Voyages."

"If you have seen that episode, you will already know that the story – and possibly the entire *Enterprise* series – is actually wrapped in a holodeck scenario, featuring characters from *The*

Next Generation," explains Dekker. "I felt obliged to watch it, but I was shocked at the contempt it showed for the show, the cast, and the audience. Jolene Blalock called it 'appalling,' and I could not agree more."

Asked about his feelings towards *Star Trek* in general, and Dekker reveals that he was a big fan of Captain Kirk and company but, interestingly, believes that the various cinematic and primetime spin-offs have lacked the imagination that first made the space-opera so appealing.

"I was a Trekker for a little period in high school, which is to say I watched reruns of the original show pretty religiously," he insists.

"I was also blown away by *The Wrath of Khan*, and I don't think you can have the emotional reaction to that film, that it deserves, without having lived with those characters for many, many man-hours [laughs]. I am a big fan of *The Search for Spock* too, but, to me, every iteration of *Star Trek* after the Roddenberry original was in the shadow of the great stuff that came before. This is a bigger problem now than ever before, because we live in a world where sequels, remakes, and reboots seem to constitute 80 percent of all scripted entertainment. However, strangely, I think *Star Trek* stands as one of the worst culprits, because it started out as a franchise about exploring imaginative new worlds." ▲

FIRST APPEARED IN ISSUE #49





TALK AROUND

Thanks to Ricardo Montalban's charismatic interpretation in "Space Seed" and *The Wrath of Khan*, and Benedict

Cumberbatch's caged-animal turn in *Star Trek Into Darkness*, Khan Noonien Singh undoubtedly ranks as *Star Trek's* headline villain in the public consciousness. But from these three appearances, can we really understand the character? Is Khan simply mad, bad, and dangerous to know - or a victim of cruel circumstance?

We've gathered a select panel of *Star Trek* experts to talk through his problems.

Compiled by **Christopher Cooper**

Contributors: Sina Alvarado, Michael Clark, Adam English, Rich Matthews and Larry Nemecek.



SINA ALVARADO and MICHAEL CLARK

Star Trek fans and podcasters
www.trekmate.org.uk
www.visionarytrek.com

SINA ALVARADO: Hey Michael. Ready to talk about the person who many consider as the best villain in the *Star Trek* universe? At least the prime universe anyway. Do you like Khan? Which version of Khan do you like best?

MICHAEL CLARK: The best villain in *Star Trek*? Let's talk about Soran then.

SA: You did not just say that.

MC: Kidding, kidding, don't shoot me. I like Khan; ever since I saw *The Wrath of Khan*, I felt he was the most challenging adversary that Kirk had faced in *Star Trek*. I will be honest though, I saw *The Wrath of Khan* before I saw "Space Seed." I also think that the Khan we saw in *Into Darkness* is just as fascinating as the one we saw in *Wrath of Khan* and "Space Seed." I prefer the Khan in "Space Seed," followed by *Into Darkness*, and then *Wrath of Khan*. What about you? Do you like Khan?

SA: I have to confess, I am not a big fan of Khan. I always thought he was kind of over the top, even though I know that's the point of his character arc. I found him to be annoying in "Space Seed," with his machismo, and delusional in *Wrath of Khan*. But I can see why *Star Trek* fans really like him; he's a really good villain and a great counterpart for Kirk – well, in the prime universe at least. In the J.J.-verse, I think he's more of a villain for Spock, not Kirk. I definitely like the J.J.-verse Khan better, but still feel like he devolved into savagery too easily.

MC: I'm surprised when you say "over the top" for Prime Universe Khan. I don't think that was the way he was intended to be, and I don't see him that way. In "Space Seed," we

saw a man who, in his eyes, had been given a second chance to rule and conquer. This time he was not going to waste it, and he saw the advantages of being woken up in the 23rd Century over living in the 20th Century. In *Wrath of Khan*, we saw a Khan who had lost time and time again. He had been defeated in 1996, Kirk had defeated him, and now

**"IF J.J.-VERSE KHAN
EVER SOUGHT REVENGE,
IT WOULD BE TOWARDS
SPOCK."**

MICHAEL CLARK

the planet he was going to begin his empire from had failed him. The Khan we saw in *Into Darkness* reminded me more of the character in "Space Seed," rather than *Wrath of Khan*, since all he wanted was to protect his crew. We never did know what Khan's plans were, apart from destroying Marcus, Starfleet, and retrieving his crew. I do agree, though, that if J.J.-verse Khan ever sought revenge, it would be towards Spock and not Kirk.

SA: What is your take on Khan? Was he driven mad by circumstances, or was he already insane? You know, I might be taking the unpopular point of view, but I believe he already had the proclivity to be insane prior to what happened in "Space Seed." While maybe not born with it, I believe it was introduced into his psyche as a result of the genetic modifications he endured. The environment probably had something to do with it, but you have two different Khans, with two different life experiences after being found on the *Botany Bay*, and they were both insane by the end of both *Wrath of Khan* and *Into Darkness*. In fact,

I would say that in *Wrath of Khan*, Khan had a better reason to be insane, after years and years and years of being on Ceti Alpha V. *Into Darkness* Khan was just subjected to the evil admiral for a couple of years, which I think proves my theory. Mad as a Hatter from the beginning!

MC: I think during "Space Seed," Khan was as rational as you and I.

SA: That's not saying much.

MC: You know what I mean. I think where you see insanity, I saw superior ambition – something that Spock mentioned in the briefing, after they discovered who Khan was. I think the events on Ceti Alpha V had a profound effect on that Khan's psyche. While he spoke of universal conquest, nothing was more important than hunting down Kirk, and making him pay for what he had done. This reminds me of Picard in *First Contact*. John Harrison, on the other hand; I really didn't see a madman. I saw a man who had planned his revenge perfectly, and then saw it torn apart. He couldn't foresee that, together, Kirk and Spock would be so unpredictable that he could not react to their actions, and that's why he was defeated. Do I think Khan was always insane? No, but there is a fine line between sanity and insanity. I think, like all good villains, Khan felt he was always doing the right thing, for humanity and for his people.

SA: I'm not saying that Khan was insane in "Space Seed," just that he had the seeds of insanity already planted – and yes I did intend that pun. Why did he go mad and not the rest of his followers, who were surely as affected as he was by the destruction of Ceti Alpha V? And, as far as *Into Darkness* Khan, I'm wondering if you were watching the same film I was watching.

FAN BITES

**"KHAN IN 'SPACE SEED'
REFLECTS THE ATTITUDES OF
THAT TIME, AND NOW WE SEE
THAT EVIL MOSTLY STARTS
WITH GOOD INTENT – BUT
THROUGH THEIR MEANS AND
CHOICES THEY ARE
CORRUPTED."**

DUANE CARR
ORLANDO, FLORIDA

"You should have let me sleep."



How he reacted to Admiral Marcus, and even Carol Marcus, was beyond savage, and the beginning of insanity. Didn't you see the look on his face, when he was trying to destroy San Francisco at the end of the movie?

MC: I guess we are just going to have to disagree with each other about both Khans. Even though I'm right, and you're wrong.

SA: I'll still be your friend. I just won't talk to you about Khan anymore.

MC: I have been and always shall be your friend.

SA: No. Just no.

LARRY NEMECEK

Renowned *Star Trek* expert, author, and blogger.
www.larrynemecek.com

Can I share a little secret?

Khan Noonien Singh is obviously one of *Star Trek's* most compelling characters ever, especially among the guest roles—and I really don't care.

I know Ricardo Montalban was one of the entire original series' best "gets" for a guest star, back in the day—perhaps the top. I also know that the glow around the Khan character was only enhanced and magnified by the

incredible success of Montalban as a big-screen presence in *The Wrath of Khan* (among many other elements of the film that clicked as well). And yet the debate about Khan for *Into Darkness* left me with a rather large 'meh.'

I realized that, in those eight or so years of my own fandom before *Wrath of Khan* hit us, I had never really placed the seminal "Space Seed" in my own Top 10 of episodes, or Khan in my Top 5 of guest roles (okay, *maybe* the villains). But my *Trek* love simply did not revolve around Ceti Alpha V or VI! He was a well-sketched, well-portrayed tyrant-survivalist of augmented abilities, who took vengeance to a new level when he felt he'd been dumped on. No argument.

But my heart, my fascination, always lies with the Matt Deckers, the Sareks, the T'Pol, the Daystroms, the Gary Sevens, the Edith Keelers; with concepts and cultures like the Tellarites and Andorians, the Mirror Universe, the Guardian of Forever, and time manipulation; or even just the everyday nuts and bolts mundanity of 23rd Century life. With the mentality of a series that left before its time, my heart was filled with the hope of one day simply seeing all the Starfleeters, Federation

"A WELL-SKETCHED,
WELL-PORTRAYED
TYRANT-SURVIVALIST OF
AUGMENTED ABILITIES,
WHO TOOK VENGEANCE
TO A NEW LEVEL."

LARRY NEMECEK

SOWING THE SEED

The SS Botany Bay



Picking up hitchhikers can be a dangerous idea, especially if you find them drifting through deep space in suspended animation aboard an unregistered starship. And if their leader happens to be a notorious, genetically enhanced despot from Earth's dark past, then you're in for big trouble.

The Khan we first encounter in "Space Seed" is something of a romantic villain—smooth, sophisticated, and utterly ruthless. He manipulates Kirk, seduces Marla McGivers, and attempts to murder the entire *Enterprise* crew by cutting off the ship's life support.

Kirk eventually defeated Khan (a Cluedo-like solution of whacking Khan over the head with a length of pipe in Engineering), but through misplaced admiration for Khan's tenacity, he allowed the charismatic villain to colonize a dangerous little world named Ceti-Alpha V. It was a decision that would come back to haunt Kirk years later.

"WAS HE DRIVEN MAD BY CIRCUMSTANCES, OR WAS HE ALREADY INSANE?"

SINA ALVARADO

FEEL THE WRATH

You'd be angry too, if you'd moved into your new home only to find the contractors flouted building regulations and plonked it right next door to a planet prone to cataclysmic explosions. OK, so Ceti Alpha VI only exploded the once, but once was enough to ruin Khan's day. And Kirk's too!

If you thought Khan had a bee in his bonnet in "Space Seed," he was packing an angry nest of killer hornets by *The Wrath of Khan*. Commandeering the *U.S.S. Reliant*, and ruthlessly pursuing Kirk across the stars, Khan now lived for one thing alone – to have vengeance on the man who left his people to die on Ceti Alpha V. A game of cat and mouse ensued, and Khan's inability to remain rational would be his downfall. That and his incessant need to quote Herman Melville.

"For hate's sake, I spit my last breath at thee..."
Khan, *The Wrath of Khan*



civilians and homeworlds of species (good and bad) whose tales *we hadn't yet been privy to*.

The reputation of Khan owes far more to *The Wrath of Khan*, and its potential multiplier effect, than to "Space Seed." I love his classic scene with McCoy and his scalpel collection, and the template for all "chess match" dinner interrogations to come. I can appreciate how much was spent on the *Botany Bay* set, as well. But Marla McGivers' trained Starfleet character being forced into submission, purely by the power of Khan's charisma – much less those removable, head-bashing, clunky control knobs in Engineering – are two wince points in the episode that never go away for me. And now, with all the alt-u wrinkles and eddies, I'm not sure that *Into Darkness* added that much, aside from a reminder that history isn't just written by the victors, it's written by the finders too.

ADAM ENGLISH and RICH MATTHEWS

Film critics and co-conspirators on movie review podcast DadFlicks.
www.dadflicks.com

RICH MATTHEWS: For me, all of Khan's actions, whether or not he's a moral being, come back to

his history, his back-story. He was a despot. As Kirk calls him, he's "the best of tyrants," but a tyrant nonetheless.

ADAM ENGLISH: He was a "bad seed" before any of this, before Kirk.

RM: But I do think it's fair to say that, most of the time, Khan believes he is right, that he is doing the right thing in defense of his people. So, are his actions justifiable in that context?

AE: No, because, in the manner of any despot or tyrant, Khan is, by necessity, unable to see any alternative point of view. Tyrants have to doggedly plough their own furrow, to the exclusion of any kind of empathy. Empathy is a key part of morality, so because Khan never stops to contemplate Kirk's motivations, even if he believes he is protecting his people, he's still setting a very bad example.

"KHAN BELIEVES HE IS RIGHT, THAT HE IS DOING THE RIGHT THING IN DEFENSE OF HIS PEOPLE."

RICH MATTHEWS

FAN BITES

"I WANT TO KNOW WHAT HAPPENS WHEN THE LITTLE GIRL, WHO WAS SAVED BY KHAN'S BLOOD, GROWS UP AND STARTS ACTING OUT."

SUE HUTCHINGS
BROCKVILLE, USA

RM: Khan doesn't want to have been beaten by an ordinary man, either – especially in "Space Seed"'s man-to-man brawl. So, pride is a major factor in his actions. He wants to show everyone that he's better than Kirk.

AE: Presumably, because Ceti Alpha V became such a harsh planet and they were living like that for so many years, they had to pick something to keep them going, something to drive their purpose against extreme adversity, which was revenge on Kirk. Presumably he instilled that in all the members of his crew who survived, the single-minded desire to seek vengeance. It was their oxygen.

RM: So you're saying that while they were

OUT OF THE SHADOWS

Should we blame Nero or Original Spock for all this? In a reality tipped off kilter by their actions, it's no wonder Admiral Marcus missed that memo on picking up hitchhikers.

In *Star Trek Into Darkness*, Khan has a comprehensive new look and a voracious internet fanbase, but his heart still burns with that mellifluous superiority we saw in "Space Seed". What's more, he's way angrier. Coerced by Marcus into developing fearsome weapons of mass destruction, all Khan wants is vengeance for the crew he believes Marcus had killed, so unleashes perdition's flame upon London and San Francisco.

Enraged by the death of his mentor at Khan's hands, this time it's Captain Kirk who's hunting down his enemy with revenge on his mind, only to realize he's been manipulated all along by his own boss. If Starfleet has a human resources department, perhaps Kirk and Khan should bury their differences and have a word with them...

stranded, with seemingly no hope of rescue, Khan's motivations – and therefore his actions are justified, in *that* environment?

AE: Yes.

RM: So we have a specific scenario where his actions are justified to some degree?

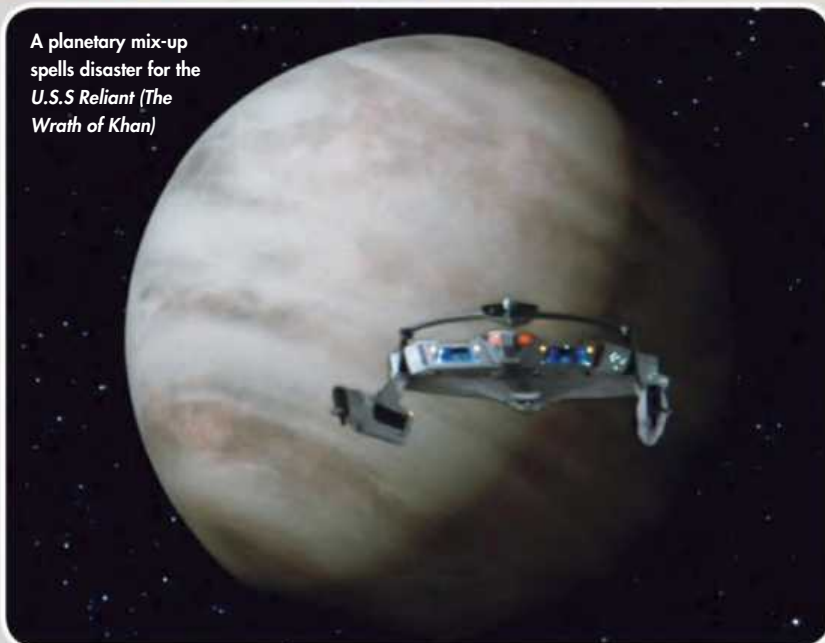
AE: Yes. But then when he did get off the planet, he should have just dropped it all and gone, "Guys, this petty revenge isn't cool."

RM: [laughing] You're saying it was a good management technique?!

AE: [laughing] Yes.

RM: But he did also maroon the crew of the *Reliant* on Ceti Alpha V. That wasn't very nice. A lot of them will have died, or be carrying Ceti eels and going bonkers. That's pretty awful. And nobody thinks about them – the complement of a starship numbers in the hundreds! He condemns them to death, essentially.

A planetary mix-up spells disaster for the *U.S.S. Reliant* (*The Wrath of Khan*)





FAN BITES

"I FEEL THAT TO LOOK AT KHAN REQUIRES A SEPARATE VIEWPOINT FOR EACH UNIVERSE HE APPEARS IN. IF WE LOOK AT KHAN IN THE ORIGINAL SERIES WORLD, HIS ACTIONS ARE, FOR THE MOST PART, OF VENGEANCE. HOWEVER, IF WE LOOK AT THE KHAN OF *INTO DARKNESS*, WE SEE A DIFFERENT SIDE, THAT IS BRED OF CIRCUMSTANCES THE ORIGINAL NEVER FACED. *INTO DARKNESS*' KHAN SEEMS TO BE A VICTIM FOR A LARGE PART OF THE FILM, UNTIL CLOSE TO THE END, WHERE HE TURNS INTO A VINDICTIVE CHARACTER MUCH CLOSER TO THE ORIGINAL. IN THIS WAY, THE TRUE CHARACTER TRAIT OF KHAN IS REVEALED. IF YOU HURT KHAN, YOU'D BETTER BELIEVE HE'S GOING TO HUNT YOU DOWN, TO THE ENDS OF THE UNIVERSE."

STEPHEN MCMILLAN

FLAGSTAFF, AZ

THE PAN-DIMENSIONAL VICTIM



IDW's five-part "Khan" mini-series, written by Mike Johnson, reveals the secrets of Khan's early life, and the events surrounding his arrival in J.J. Abrams' alternate reality. And yes, it involves the kind of nifty, appearance-altering surgery and vocal modulation familiar from bombastic Nicholas Cage/John Travolta movie "Face-Off."

Charged with multiple counts of terrorism and murder, Khan gives his testimony to a Starfleet court, and it revolves around his lifelong struggle against oppression – his childhood as a street-dwelling destitute, how he was subjected to experimentation by a shadowy group of dubious scientists, how the bloody Eugenics Wars were ignited by those with less noble goals than his own...

Of course, we've only got Khan's word for it that his version of events is what really happened. As Kirk points out in the final chapter, "Now he gets to write the history he wants. And it's human nature to make yourself the hero of your own story."



Warning: Ceti Eels do not make good house pets!

AE: Yes, that's a very deliberate choice.

RM: That alone – before we even get to his being willing to kill all the cadets on the *Enterprise*, just to get his own back on Kirk – is deplorable and evil.

AE: Anyone who puts a brain worm in someone's ear is a sadist, let's be honest.

RM: But there is that notion of Khan being some kind of Nietzschean ideal of the Superman, whose morality is beyond the normal man's. Personally, I think it's probably a violation of it, because a true superman would be above revenge. Even if it is a dish best served cold.

AE: It is very chilly in space.

RM: Where does the new version sit in this, on that spectrum of one man's terrorist is another man's freedom fighter? Again, personally, I'm not sure it applies – because of his backstory, not to sound like a broken record. He was a dictator first. Then it's just revenge and disproportionate response. Do you think *Into*

Darkness deliberately downplayed his origin to create more sympathy?

AE: If you went in to watching *Into Darkness* cold, you'd have no idea that Khan had conquered a quarter of the planet before he was exiled in space.

RM: He's the same character, with the exact same back-story – they've said that only events after the events of *Star Trek* (2009) are different to canon, so Khan still fought the Eugenics Wars in the 1990s. So *Into Darkness* is a bit more misleading in terms of his motivations.

AE: Totally – but they were creating a sympathetic villain, because in many ways that's much more interesting.

RM: So the *Into Darkness* Khan, for all intents and purposes, his actions are – while not reasonable – more understandable.

AE: Which reflects the change in global politics today, and also how commercial cinema reflects that in turn. They wanted you to invest in Khan, to understand where he was coming from, rather than seeing him as an out-and-out bad guy.

RM: So have we changed our minds, and is he justified in any way, in any incarnation?

AE: No.

RM: I agree.

AE: And in *Wrath of Khan* he's gone insane.

RM: Whether his are the actions of an insane man or an evil man, on any moral scale he's still a wrong 'un.

AE: He's a bad 'un. ▲

**"ANYONE WHO PUTS
A BRAIN WORM IN
SOMEONE'S EAR IS
A SADIST, LET'S BE
HONEST."**

ADAM ENGLISH



IN IT FOR THE LONG HAUL

Handpicked by *Star Trek* creator Gene Roddenberry to help him launch *The Next Generation*, Rick Berman spent much of the following two decades at the helm, co-creating and co-executive producing follow-up series *Deep Space Nine*, *Voyager*, and *Enterprise*, and executive producing all four *Next Generation* feature films.

Berman stepped away from the franchise following the cancellation of *Enterprise* in 2005, since which he has rarely granted interviews, but in celebration of *Voyager*'s 20th anniversary, Berman spoke exclusively to *The Official Star Trek Magazine* about creation, evolution, and the legacy of the fourth *Trek* series.

Interview by Ian Spelling



Star Trek Magazine: What do you find harder to believe – that *Voyager* began 20 years ago, or that it ended 13 years ago?

Rick Berman: They're both remarkable, but for me to even try to quantify years in terms of *Star Trek* is impossible. I got involved with *Star Trek* in 1986, which was 28 years ago. And by 2005, which was a full 18 years, we did four television series and four movies, and seven of those years we did two television shows and two movies at the same time. *Deep Space Nine* was always [running] along with another show. So my answer is that famous [Chaucer] quote, "Time and tide wait for no man." I find it all amazing. I'm still very close to many of the actors, especially the *Next Generation* cast. I had dinner a few weeks ago with Kate Mulgrew, which was a hoot. I try to stay in touch with people like Jeri Taylor, Brannon Braga, and Peter Lauritsen. I have email conversations with Manny Coto and David Goodman. Dave and I had lunch a few months ago, and Jimmy Conway and I had lunch not long ago. So, 20 years of *Voyager*? It's both hard and easy to believe it's been that long.

STM: What do you remember of the day you took the call asking you to do *Voyager*?

RB: Let me go back to *Deep Space Nine*. Brandon Tartikoff called me. He'd just become chairman of Paramount, and he called me and said, "We want you to do another show." This was when we were about three years into *The Next Generation*, going into the fourth year. Gene Roddenberry (pictured above right, with Berman) was still alive, but not really involved. That was thrilling to me, to have such an important person as Brandon come to me and ask me to create a show. At that point, I said I'd want to do it with Michael Piller. Then Brandon left, and died not long after that, which was very tragic, and Kerry McCluggage became the chairman of Paramount Television. A year before the end of *Next Generation*, three years into *Deep Space Nine*, he contacted me and said, "They're going to want to make a *Next Generation* movie after the seventh season, and have *Next Generation* end after seven seasons, but we want to have another show ready to go."



Voyager was just one of several names considered. We could have been watching *Star Trek: Endeavor*...

"WE FELT THAT THIS NEW SHOW SHOULD BE BACK ON A SHIP, BUT WITH A WHOLE DIFFERENT SET OF CIRCUMSTANCES."

STM: What was your first reaction?

RB: My first reaction was, "Kerry, it's too soon. You can't have *The Next Generation* and a new show begin with *Deep Space Nine* [still] there. It's just too much." He said, "I disagree." (Berman laughs). He said, "We've got a world of syndication." Then, eventually, it went even further, and he said, "We're starting a new network, UPN, and this new show is going to be our flagship show, and we want you to do it." It'd gone through seven years of *The Next Generation*, and three or four of *Deep Space Nine*, and *Voyager* was going to be a network show. It was going to be a fledgling network, but it was going to be a network. So that was kind of exciting.

STM: The team behind the creation of *Voyager* included you, Michael Piller and Jeri Taylor. Take us through how and why you chose Taylor...

RB: Jeri had already been working with us on *Star Trek*. I'd worked very, very closely with her, and I adored her. I thought it would

be very healthy to have a third person involved, to freshen things up a little bit, to shake things a little bit. Also, one of the things that Michael and I both felt strongly about – and I actually think [the idea] was first introduced by Michael – was of having a woman captain, which made bringing Jeri Taylor into it even more important. When we started bringing in women to read for the role of the captain, I said to both Michael and to Jeri, "I would love to find a woman to play the lead role in this new series, but if we can't find somebody who is right, I'm not opposed to reading a man." They both agreed.

STM: How did you come to settle on the name *Voyager* for the ship, and for the series?

RB: Well, you know, we named *Deep Space Nine* after the space station where the show was going to be set. And we put the characters on the space station because we didn't want to do two ship shows in a row. We felt that this new show should be back on a ship, but with a whole different set of circumstances and people than [we had] on the *Enterprise*. There were always ship names



The full cast from season one

that were being bandied about... *Endeavor* was one, *Voyager* was another. A slew of them. We just knew the ship couldn't be called *Enterprise*, because *The Next Generation* was just ending, so we went with *Voyager*, although I cannot specifically remember which one of the three of us came up with *Voyager* as the name of the ship.

STM: Take us through the mission statement for *Voyager*. What did you want it to be, and what did you not want it to be?

RB: The whole concept was for it to be different. This was all part of my pleading with the studio to wait a while. *The Next Generation* was about a crew of 24th Century Starfleet people exploring space on a ship called *Enterprise*. It was just a new generation. *Deep Space Nine*, we went to great lengths to make it very, very different. *Voyager* started, literally, days after *The Next Generation* ended. We couldn't just have another ship and say, "We're going to have a female captain, and that'll make it different." So that led to the thought about the ship, in the pilot episode, of being tossed into the netherworld, into another quadrant of space.

And that let us be isolated, out of contact with Starfleet. That let us run into new species. We wouldn't be dealing with Klingons and Vulcans. And as we dealt with all of that, we'd be trying to find our way home. We thought these things, along with a female captain, would give us a fresh approach.

STM: When casting the captain, we should talk about Genevieve Bujold, and what went wrong there...

RB: This is a story I chuckle about a lot, and I feel sort of a sick sense of pride about. When she came to us, this was the first movie star ever considered for the role of a captain. We had Whoopi [Goldberg] on *The Next Generation*, but she wasn't playing the captain. Genevieve came to us, and Jeri and Michael, their knees were shaking, they were so excited. And the studio was so excited. And I smelled something fishy. I knew that this was not going to work. She's a remarkably talented woman. She's a very, very sweet woman, but you could tell from the minute you talked to her that there was no way she could deal with the rigors of being the lead on an episodic television show.

She talked about how she'd like to know her directors really well before she could work with them, which is nonsense in television. She talked about how she would like to discuss her lines every day, and she talked about how she wanted to be involved with how her costumes looked, and her hair and her make-up, how her character was developing... all the kinds of things that people do in movies, especially in European movies, but not the kinds of things that anybody has time for in episodic television. She was also used to doing a page or two or three a day, as opposed to seven or eight pages a day. And she was a fragile, extremely talented actress... I knew enough about episodic television, and how rigorous it was, that I just knew for sure it wasn't going to work. I tried to talk Michael and Jeri out of having her do it, and they were just so emphatic about how much they loved her.

So I took her out to lunch. I basically read her the riot act of how terrible it would be. I explained, "Because of the push calls, by Thursday and Friday you'll be here until two or three in the morning. You're going to be here ten months a year. You're

Berman with Gene Roddenberry
and Robert Justman



Lost in deep space,
and without a captain

going to be doing seven pages a day. You're going to be working with directors you don't know." I went on and on, basically to see how she'd respond. I said, "Now go home over the weekend and call me at home after you've thought about this."

I get a call two days later – I will never forget it – it was Genevieve, and she said (he speaks in her French-Canadian accent), "Riiiiiick, I have talked to my children, and I have thought about this for the last 48 hours, and my answer is oui." And I said, "Oooh-K," and we hired her. I told both Michael and Jeri that this was going to be a nightmare.

And the irony was that on either day one or day two, I'm not sure which, the whole deck of cards fell apart. She was in her trailer. She wouldn't come out. She was all upset about something. Rick Kolbe was directing. I went into her trailer and I talked to her. She said, "There are people touching my hair who I don't know. I have all these pages. I can't discuss every line with the director and they're asking me to do things at a certain speed. I just..." And it was like every single thing I'd said to her when I gave her the darkest impression of what this would all be like, it all came to a head on that first or second day.

STM: So what did you do?

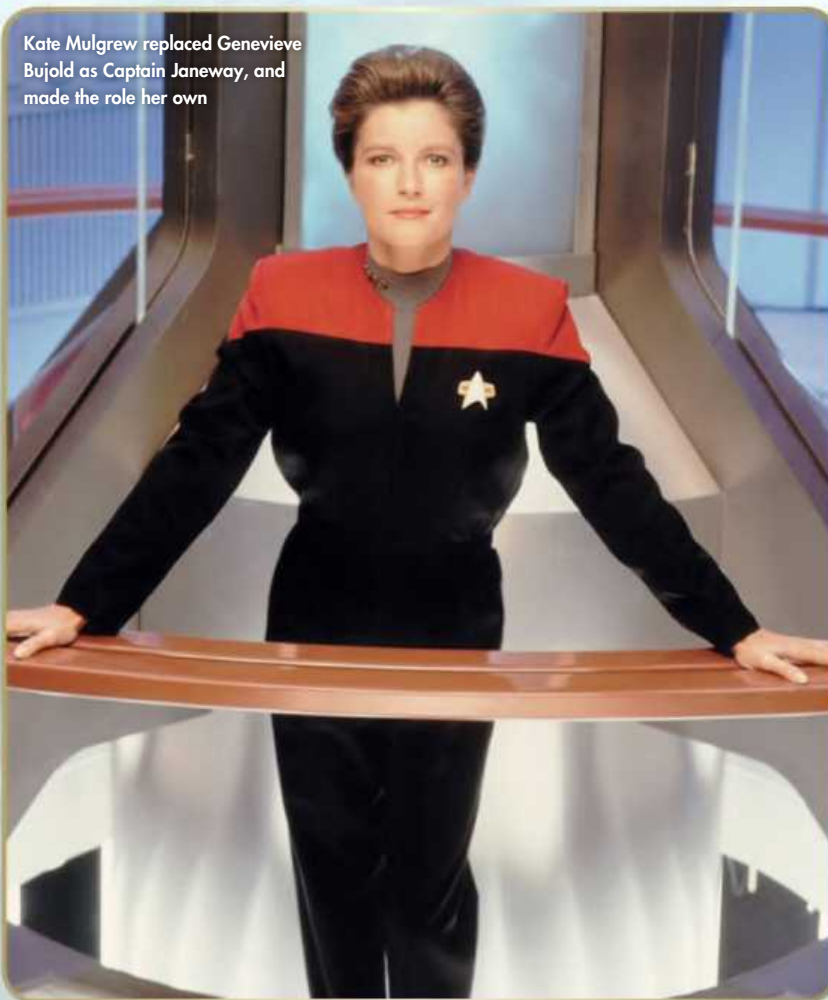
RB: I went to Kerry McCluggage's office and I said, "This ain't going to work. This woman is a great actress, but she was not designed to be the star of a science-fiction television show that shoots in seven or eight days." We stopped production, which was very expensive, and we went back to the second, third and fourth choices we had. One of them was Kate Mulgrew. Another was Susan Gibney. I was a huge fan of Susan's, and she later was the only runner-up for the role of Seven of Nine. I'd always been a big fan of Kate's. We offered the role to Kate, who was still interested and still available. There was a little bit of ugliness between the studio and Genevieve's management, I'm not sure who, because of all the expense involved in her realizing, after so many people had given her warning, that she couldn't do this. But it all went away and everything was fine.

STM: Have you ever seen or spoken to Bujold since?

RB: I saw her on the beach one day in Malibu, but other than that we've never spoken. And we didn't talk on the beach. She just passed by and I saw her.

STM: We're not going to ask you to review seven years' worth of *Voyager* episodes, but can you please share your thoughts on "Caretaker," which started it all, and the finale, "Endgame"?

Kate Mulgrew replaced Genevieve Bujold as Captain Janeway, and made the role her own



"THERE WAS A LITTLE BIT OF UGLINESS BETWEEN THE STUDIO AND GENEVIEVE BUJOLD'S MANAGEMENT."

RB: I was very proud of the pilot. I thought it worked really well. We had a lot to accomplish. We had to introduce a whole cast of characters, and get these people over to the other side of the galaxy. It was a very ambitious, big production, and the studio gave us a lot more money than they probably should have to do a pilot of a UPN spin-off. I think Rick Kolbe did a terrific job, and I think Kate did a terrific job. I had a lot to do with the conception of it. The writing of it was mostly done by Michael and Jeri, but I was very involved in that process and in all the casting. It was terrific. And I always felt very warmly toward Rick Kolbe. We lost Rick recently, and we also lost Bob Wiemer and Cliff Bole. A lot of our directors have passed away in the last little while, which is very sad.

"Endgame"... I was involved in more than 600 hours of *Star Trek* television, and I'm just not as good as Brannon Braga at remembering the details of every episode. If you ask Brannon about

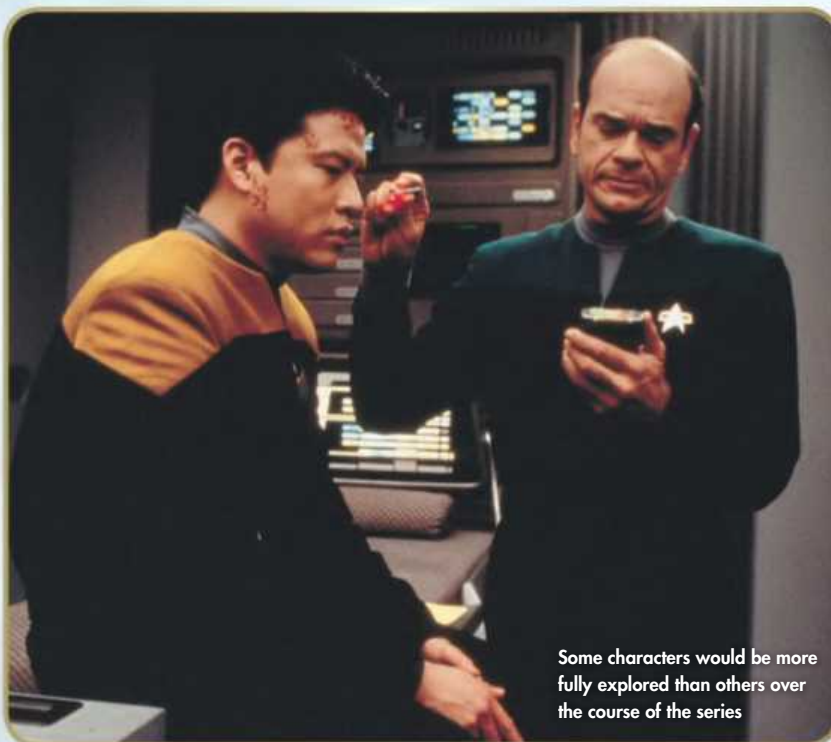
any show he worked on, from any season, he can tell you everything about it, but he didn't work on 600-something episodes. I can tell you that I was pleased with how the series ended. There was a lot of thought that went into, "Are we going to bring these people home or not?" and "Who is going to live and who is going to die? It's always sad to end a show, but I felt good about how we did it.

STM: The biggest mid-stream change to *Voyager* was the departure of Jennifer Lien as Kes, and the arrival of Jeri Ryan as Seven of Nine. What went in to the decision to let Lien go and bring Ryan in?

RB: I was not the person who told Jennifer. That was all done by the studio and agents. I had a goodbye with her, which was sad. If I recall, the decision was a question of the studio wanting changes. They wanted changes because the ratings were slipping dramatically. There were

two characters – I'm not going to mention the other one – who they thought we could do without, without it hurting the show. I told them that I'd be willing to lose one, but not both. The writers never managed to develop The relationship between Neelix and Kes in a way that it went anywhere, and Kes seemed to be the most likely person to go. When we suggested to the studio that we create a human who had been kidnapped and Borgified – and that it be a beautiful woman who was half-human and half-Borg and would, through circumstance, become a member of our crew – they loved that idea.

We went through a big casting process, and we got down to Jeri Ryan and Susan Gibney. I just adored Susan. She was a Yale girl, she could act her tail off, and she was very beautiful. Jeri Ryan came in, and she was just startlingly gorgeous. And she was a really good actor. This is really hard for me to say, in retrospect, because Jeri and I were friends, and I think having her on the show was an incredibly important asset to the last few years of the series, but I was really, in the beginning, more of a fan of Susan Gibney. There was something about having this beautiful, platinum blonde as



Some characters would be more fully explored than others over the course of the series

the Borg-ified human who we adopt that just seemed to me to be a little bit over the top. But, again, Michael and Jeri and the studio, who read both of them, loved Jeri. If it were up to me I might very well have gone with Susan, and if I had I would have been wrong, because Jeri ended up being so terrific.

STM: While many people – including Kate Mulgrew – thought Seven was brought in purely to attract fanboys, she ended up becoming an extremely well developed character, and serving as a great foil to Janeway and the Doctor...

RB: I think she was a great character, and we developed Seven with a lot of excitement. The whole concept of the Borg being introduced as an actual weekly character was very energizing for the writers, and Jeri did a wonderful job. I think that Kate's nose got bent out of joint because, all of a sudden... Kate was being invited to the White House. Kate was this female symbol of women in the future. Here

"THE WHOLE CONCEPT OF THE BORG BEING INTRODUCED AS AN ACTUAL WEEKLY CHARACTER WAS VERY ENERGIZING FOR THE WRITERS."



Chakotay (Robert Beltran) and Janeway (Kate Mulgrew)



Berman and Jonathan Frakes on the set of *Star Trek Generations*

was somebody who was playing the captain of the ship, and she was respected by the people in Washington and the people in Hollywood – and all of a sudden there was this young, gorgeous woman, who Bob Blackman put into an outfit that was just this side of going too far. It definitely was unsettling for Kate, because all of a sudden the focus was on somebody else. There was a certain amount of stress between the two actors over the run of the show. But to say that Jeri was dressed too sexy and it was sexist to do it, you can't turn on television now without seeing 15 naked people. The fact that we put her into a tight suit that was sexy, nobody would think twice about it now. And I think the character did pay off, and that Jeri did a remarkable job.

STM: How satisfied were you with *Voyager* on the whole? And if you could go back and change anything, what would it be?

RB: When *Deep Space Nine* ended, we had the luxury of *Voyager* being alone on the air. It had been seven years since we were just doing one show. So that was delightful. But, at the same time, I was working a great deal on the *Star Trek* movies. We were always writing or prepping or shooting or in post-production on a movie. I have nothing but good feelings about *Voyager* and its seven seasons. There are characters on the show that I wish had

been developed further, and I'm sure that the actors who played those characters wish that they'd been developed further, but one of the prices that you have to pay on these types of television shows is that you really have to focus on three or four people. I don't want to get into anything controversial right now. There were some people involved who I probably wish hadn't been. There were some characters that I think were never developed – though God knows the writers tried – to the [same extent] that the characters on *The Next Generation* or *Deep Space Nine* were. Every character on those shows was somebody you knew and understood, and their purpose within the cast was very clear. That was not totally true with a few of the characters on *Voyager*. But if you look at Janeway, at the Doctor, at Seven of Nine, there were some wonderfully developed characters on the show, and I've got nothing but good feelings about the time that I spent involved on *Voyager*. ▲





Little Shi



The Seven-Year Trek

Lost in uncharted territory, with potential enemies on all sides, the crew of the *U.S.S. Voyager* had the odds stacked against them when their ship was thrown headlong into the Delta Quadrant. Now, 20 years on from the fateful encounter in the Badlands that hurled the ship halfway across a galaxy, **K. Stoddard Hayes** traces the key events in *Voyager's* long journey home.

Ship Lost



of U.S.S. Voyager

"LITTLE SHIPS LOST IN SPACE ARE A METAPHOR FOR LIFE."
KATE MULGREW, INTERVIEWED IN *STAR TREK MAGAZINE*, 2012

More than any other *Star Trek* series, *Voyager* embodies Gene Roddenberry's earliest premise for *Star Trek*: a starship on its own, far from help or a higher authority. As the original *Star Trek Guide* put it, "With the starship out of communication with Starfleet bases for long periods of time, a starship captain has unusually broad powers over both the lives and welfare of his crew, as well as over Earth people and activities encountered during these voyages." From the moment the Caretaker snatches *Voyager* to the far side of the galaxy, the ship and her crew are decades from home at maximum warp, and cut off not only from resupply, restaffing and repair, but from all contact with the Federation for over 4 years.

ALLIANCES AND ENEMIES

The big problem with being alone in strange territory is that no one has your back, and everyone is a potential enemy. Janeway addresses this problem immediately by joining forces with the Maquis ship *Val Jean*, which she was sent to capture, and which has the same problem. This alliance and the conflict with the warlike Kazon lay the path for the first stage of *Voyager's* journey. For two years, the officers will struggle to find a safe path through Kazon space, and contend with conflicts within their newly combined crew.



Maquis and Starfleet crew join forces to find their way home

They have several advantages. Their technology is far more advanced than anything else in the region; and the Kazon are such aggressive neighbors that just about everyone else is happy to have *Voyager* as an ally. Most important, their new Delta Quadrant crew members, Kes and especially Neelix, offer valuable knowledge of local cultures and resources.

Some fans complain that internal conflicts with the Maquis crew were resolved too soon, but in real world terms, a crew in *Voyager*'s situation, confined in a small shipboard community in hostile space, would have to learn quickly to work together and trust each other. This integration is surely helped by

VOYAGER EMBODIES GENE RODDENBERRY'S EARLIEST PREMISE FOR STAR TREK.

the fact that many of the Maquis crew are former Starfleet officers. Social integration takes considerably longer: nearly two years on, Harry and former Maquis B'Elanna ask each other for insight into the feelings of the "Maquis crew" and the "Starfleet crew", which suggests that the two groups don't interact much off duty ("Resolutions"). And problems with Maquis

outliers, misfits and traitors continue to crop up for years. The most notable are the psychopath Suder, and the Cardassian agent Seska, who become the stars of the conflict with the Kazon.

This is also the period when the important character relationships form. While previous *Star Trek* series had a tendency to give each character only one or two important relationships, *Voyager* gives each of its characters room to interact with almost everyone else throughout the series. A few relationships stand out. Though Tuvok is Janeway's oldest and most trusted friend, her partnership with her new First Officer, Chakotay, is a stronger dramatic focus. They quickly recognize in each other the same professional and personal values; and Chakotay's loyalty, born of an admiration that borders on romantic love, never wavers, even when he is challenging her decisions ("Scorpion," "Equinox").

Among the officers, Tom and Harry, the troublemaker and the straight arrow, quickly become close friends, and partners in dating, holodeck escapades, and in risky experimental technologies like the Delta Flyer, as well as serious adventures like their captivity in "The Chute." Tom and B'Elanna grow, slowly and with many setbacks, into one of *Star Trek*'s most satisfying and believable romantic couples. Kes becomes the Doctor's pupil and shares an evolving romantic relationship with Neelix; and Neelix attaches himself to Tuvok in a way that would drive anyone

Continues on page 56 ➤



O CAPTAIN, WHY CAPTAIN?

While everyone agreed by 1995 that a female *Star Trek* captain was overdue, Janeway quickly became the most polarizing of the captains, either loved or hated by fans. This is no reflection on Kate Mulgrew, who owned the role the instant she put on the uniform. The problem was that TV had virtually no other examples of the hero as a mature woman in command. Women were still rare as leading action characters (Xena and Buffy came along after *Voyager*'s first season), and the typical kickass female combined her toughness with youth and a subtext of sexual availability: you could imagine her as your girlfriend or the hero's. Many viewers didn't know how to respond to a hero like Janeway – a mature woman commander who didn't "soften" her sometimes abrasive authority with sexiness or girlishness. Even today, the mature woman in charge is seldom the hero, much more often the hero's difficult boss (see any female Admiral in *The Next Generation* or *Deep Space Nine*). Janeway was a trailblazer not only in space, but in TV drama.

TOM PARIS

Joining *Voyager* as a dishonorably discharged parolee, Tom hides cynical self-contempt under a thin veneer of smart-alec flyboy and ladies' man. While he remains a smart-alec, he matures into a confident officer, a loyal friend, and most remarkably, a devoted husband.

TUVOK

For once, a Vulcan character doesn't play the outsider commenting on human illogic. As the captain's trusted friend, Tuvok is much more McCoy than Spock. He is also the guru of mental stability, sharing mind melds and Vulcan meditation with almost anyone who needs his help.

HARRY KIM

Voyager's most underdeveloped character is at his best in his friendship with Tom. Otherwise he seems forever stuck in the role of hapless junior officer, who succumbs to every alien infection, attack and subterfuge. He's even the first to be killed – and replaced by a quantum duplicate, of course ("Deadlock").

CHAKOTAY

The former Maquis is pragmatic, experienced and more committed to Starfleet idealism than even Janeway. An exemplary officer, his profound spirituality also makes him *Voyager's* most emotionally grounded character, who is rarely rocked by even the toughest dramatic choices.

THE DOCTOR

One of *Voyager's* richest characters, the Doctor's snarky exterior makes him unfaillingly funny, while his fight for acceptance as a person, not a program, gives us a new perspective on life as a hologram. Not one of *Voyager's* many holodeck programs is as entertaining or as moving as watching the Doctor expand his own photonic nature.

B'ELANNA TORRES

As chief engineer, she breaks TV ground in making technical brilliance in a female character seem completely normal. Her journey to accept her Klingon side, and the challenges of friendship and true love, make her, ultimately, ever more human.

NEELIX

As resident comic relief, Neelix's jovial personality changes little in seven years. This makes his rare serious episodes like "Mortal Coil" even more effective, as he confronts his mortality and the losses of his past.

KES

In her three short years aboard the ship, Kes forms important friendships with nearly everyone, and grows from a quiet, caring young adult to a warm, mature and confident woman, eager to explore the great change facing her.

SEVEN OF NINE

Seven rivals the Doctor in dramatic complexity – quite an accomplishment for a character dressed as extreme fanboy eye candy. Huge amounts of time are devoted to her evolution from resentful, rules-obsessed drone, as she learns to abandon her infuriating Borg manners and discover her lost childhood, her capacity for friendship, and even the possibility of romance.

THE FAMILY





A dangerous journey through Borg space was an inevitability

but a Vulcan crazy, trying for 7 years to get the stoic Vulcan to have some fun.

To challenge these new friendships, there's more than one bad guy in this part of the galaxy. The Phage-infected Vidiians appear in only six episodes, but their living zombie appearance and their ruthless organ harvesting are a nightmare. Their invasion of one of the alternate *Voyagers* in "Deadlock" is instant justification for that ship's Janeway to self-destruct.

The Kazon, by comparison, are stereotypical macho space warriors. No memorable Kazon characters emerge from two seasons of episodes featuring their different factions. Even their toughest chieftain, Cullah, is only interesting when he's bickering with his new wife, Seska, over who should wear the pants. Kazon technology is so far behind Starfleet's that only Seska's treachery plus overwhelming force finally allow Cullah to capture *Voyager*. He strands her crew on a pre-technological world (speaking of stereotyped cultures – those cavemen!), only to lose the ship to a hologram, a sociopath and a paroled convict.

THE BORG ARE AS RELIABLE AS ALLIES AS YOU'D EXPECT FROM AN AMORAL HIVE MIND.

HIVE AND HUNTERS

With the defeat of Cullah, *Voyager* leaves the Kazon behind at last, and ventures into regions unknown even to Neelix. Phase two of the journey really begins when the ship reaches a region that her crew has always known must be crossed: the vast territory of the Borg. But their first encounter with the Collective takes an astonishing twist when a fleet of Borg cubes pursuing them simply passes by, hell bent on another target. Over-taking the fleet, *Voyager* finds every cube destroyed. Out of the stunned silence on the bridge, Paris murmurs what we are all thinking: "Who could do this to the Borg?"



The Borg Queen stalks her prey

The answer is one of *Star Trek's* most alien villains, Species 8472. The merciless, telepathic inhabitants of fluidic space are waging a genocidal war on the whole galaxy in response to Borg aggression. With this discovery, and the Doctor's invention of a way to stop the invaders, Janeway embarks on her most remarkable partnership yet: she becomes the first Starfleet officer to make an alliance with the Borg.

The Borg are as reliable as allies as you'd expect from an amoral hive mind. *Voyager* not only thwarts their assimilation, for now, but acquires an unexpected addition, the former drone Seven of Nine. Though her addition to the crew is no surprise to anyone who followed *Star Trek* casting news, adopting a Borg had to be the last thing Janeway and her crew planned or wanted. In Seven's first months, there are surely plenty of crewmen who wish she had just been spaced along with her fellow drones, especially when she displays her devastating Borg directness about human behavior.

Seven's arrival coincides with the departure of Kes for adventures in advanced paranormal powers, but not before she gives *Voyager* a 9,000

Tuvok (Tim Russ) and B'Elanna Torres (Roxann Dawson)



lightyear push towards home. This gets the ship past the heart of Borg territory, only to encounter another ruthless, far-roving enemy, the hunt-obsessed Hirogen.

Oddly, the Hirogen and the Borg don't seem to have come into contact with one another. But there are several odd things about the Hirogen, such as who creates and manages all their technology, if the entire species is devoted exclusively to hunting.

Despite their promise as villains, the Hirogen go too quickly from planning to disembowel their captives, to jumping the shark with a Nazi holodeck scenario. However, their galaxy-spanning communications network gives *Voyager* its first direct contact with home in 4 years, after the EMH is essentially "emailed" through the abandoned Hirogen array to a Starfleet ship in the Alpha Quadrant ("Message in a Bottle").

The impact on crew morale is profound. For the first time, their families receive the news that they are alive, and Starfleet can now work on ways to bring them home. The first batch of letters received from home brings happy news and, inevitably, losses, including a Dear John letter for Janeway, and the devastating news that the Maquis have been wiped out in the Dominion War.

In some ways, these letters make the crew feel even farther from home; they can't do anything about the bad news, and they may still be decades from home. Crew morale reaches its low point in "Night" when the ship is forced to cross a star desert for weeks, and Janeway sinks into a depression. Another frightening reminder of their isolation from home is their encounter

EPISODIC ANTICS



Tom's sudden passion for oceans even outshines his love for 1930's sci-fi

Paramount's executives ruled early on that *Voyager* must be written episodically, rather than serially like *Deep Space Nine*. Never mind that the tide of television writing in 1995 was flowing strongly towards serial development of characters and story arcs, especially in drama; never mind that the show's premise of finding a way home across the galaxy all but demanded a serial storyline – studio bosses insisted that characters and relationships must remain as static as possible, so that once the show was syndicated, a viewer could watch episodes in any order.

The decision cheated *Voyager*'s fans of the dramatic fireworks of a small group of people packed together on a ship for seven years. It also suppressed the potential of growing a strong ensemble of supporting players like *Deep Space Nine*'s, in a situation where, realistically, every crew member would be closely acquainted with every other within six months. And it led to some preposterous script scenarios:

RED SHIRTS

After the first few episodes, every death should represent a major blow to morale, bringing personal grief, a dangerous reduction of personnel, and often, the loss of some irreplaceable knowledge or training (as in the loss of the Chief Medical Officer in "Caretaker"). Yet right through to the last season, the scripts continue to treat each casualty as a "red shirt" death of no dramatic importance.

CONVENIENT CHARACTER TRAITS

Without a strong mandate for character development, *Voyager*'s characters sometimes gained new quirks that were all too obviously introduced solely for the current episode. Tom's love of oceans is suddenly a bigger lifelong passion than his pride in being a pilot ("Thirty Days"). Harry, who has dreamed of joining Starfleet since he was a child, tells the women of "Favorite Son" that he has always wondered where he belonged. Seven and Chakotay work side by side in ordinary comradeship for four years, then suddenly fall so deeply in love that Admiral Janeway goes back in time to save their doomed romance ("Endgame").

THE DELANEY SISTERS

More than five years into a hazardous journey with the same small crew, Tom still refers to twins Jenny and Megan Delaney as a unit: "the Delaney sisters." And he still can't tell them apart!

MISSING MISFITS

Among a crew of 150 on a long mission, any "misfits" would be identified within months, if not weeks, and certainly not the six years of "Good Shepherd."

ALWAYS THE ENSIGN, NEVER THE BRIDE

Despite numerous crew deaths and losses, despite seven exemplary years as Operations Officer, and despite Tom being promoted to Lieutenant twice in the same seven years, Harry Kim is still an Ensign at the end of the journey.

THE BEST OF THE REST

Alongside epic conflicts with the big bad guys, *Voyager* had any number of stellar standalones. We pick our favorites among these non-continuity episodes.

"DEATH WISH"

A renegade Q forces the Continuum to confront the cost of immortality, while Q meets his new favorite Captain – Janeway.

"DEADLOCK"

Janeway meets Janeway when the ship splits into two quantum versions and has to choose between destruction by the scission or by the Vidi'ians.

"FLASHBACK"

This 30th anniversary *Star Trek* homage uses a mind meld and an alien virus to put Tuvok and Janeway on the bridge of Captain Sulu's *Excelsior*.

"FUTURE'S END"

A fan favorite time travel romp to 20th Century Earth, its major contribution is providing the EMH with his portable holoemitter.

"YEAR OF HELL"

Voyager's encounter with a Krenim timeship is the opposite of a romp, showing a heavily damaged ship, a permanently injured crew, and no chance at all of getting everyone safely home.

"ONCE UPON A TIME"

The apparent loss of Naomi's mother on an away mission provides a moving exploration of parenting, loss, and the risks of having a family in space.

"TIMELESS"

Future Harry Kim gets his big chance at bad-assery as he tries to save *Voyager* in the present from a fatal slipstream crash.

"SOMEONE TO WATCH OVER ME"

The Doctor coaches Seven of Nine in human dating, in a sweetly intimate episode where for once nothing is in danger, except Seven's date and the Doctor's photonic heart.

"BLINK OF AN EYE"

Voyager becomes myth and inspiration for an entire civilization in this exhilarating encounter with a world where hundreds of years pass during each of our days.



Reg Barclay (Dwight Shultz) makes it his personal mission to bring *Voyager* home

VOYAGER FINALLY MAKES DIRECT CONTACT WITH STARFLEET, THANKS TO REG BARCLAY.

with sister ship *Equinox*, also abducted by the Caretaker, but far less fortunate. Her crew decimated, *Equinox* is destroyed by the interdimensional aliens whom they have been killing as a power source – a grim example of what might have happened to *Voyager* if Janeway, too, had decided to get her crew back to the Alpha Quadrant at any cost.

The centerpiece of this second stage of *Voyager's* journey is "Dark Frontier." It brings Janeway face to face with her greatest adversary, the Borg Queen, and takes us to Unimatrix 01, the nerve center of the Borg empire. As for Seven, just months ago she was uncertain about whether she wanted to rejoin the hive ("Hope and Fear"). Now she surrenders to the Borg only to save her crew. More importantly, the entire crew supports Janeway's determination to rescue her. She is now truly and completely a member of *Voyager's* family.

HOMEWARD

Over a year after the Doctor first got his message to Starfleet, and five and a half years after her stranding, *Voyager* finally makes direct contact with Starfleet, thanks to Reg Barclay's obsession with getting in touch ("Pathfinder"). This breakthrough marks the beginning of the final stage of *Voyager's* journey. Communication becomes much more regular, and home seems closer than ever. *Voyager* is no longer alone.

The crew's adventures begin to seem less like a desperate journey across the unknown,

and more like an ordinary "five-year mission." They encounter Q again ("Q2"), meet a nomadic band of Klingons ("Prophecy"), and even get their first Starfleet assignment since the Badlands ("Friendship One").

There are also a few more noteworthy additions and departures. The crew adopts five Borg children rescued from a destroyed cube, giving Naomi someone to play with, and letting Seven evolve from Janeway's surrogate child to surrogate mother ("Collective", "Child's Play"). While the younger children eventually find homes, the oldest, Icheb, joins the crew. When the ship encounters a remote Talaxian colony, Neelix falls in love and decides to stay with his own people, though they are now close enough to the Alpha Quadrant that he probably will be able to keep in touch ("Homestead").

But as the Borg children and the encounter with "Unimatrix Zero" prove, *Voyager* is not yet done with the Borg or their Queen – or with time travel. "Endgame" packs up a whole collection of recurring themes, including one more alternate future in which *Voyager* takes decades to get home; a second Janeway vs. Janeway; Borg shortcuts; and the final throwdown between Janeway and the Borg Queen. But this time, the Queen is going against two Janeways. She hasn't got a chance, and neither has the Collective. One more crew-member arrives – Tom and B'Elanna's baby daughter – just as *Voyager* breaks free of the Borg for the last time, and lands on the doorstep of Earth, home at last. 

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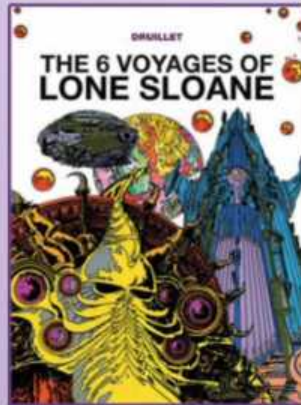


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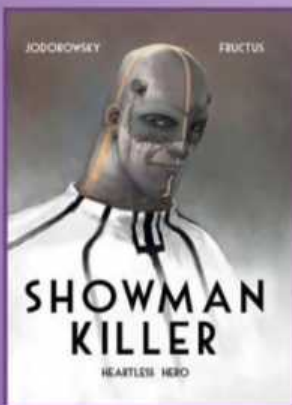


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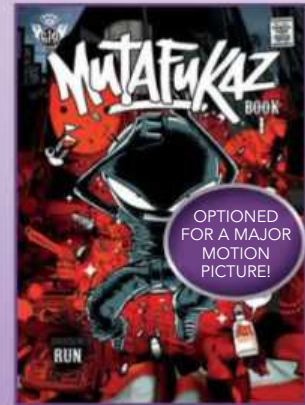


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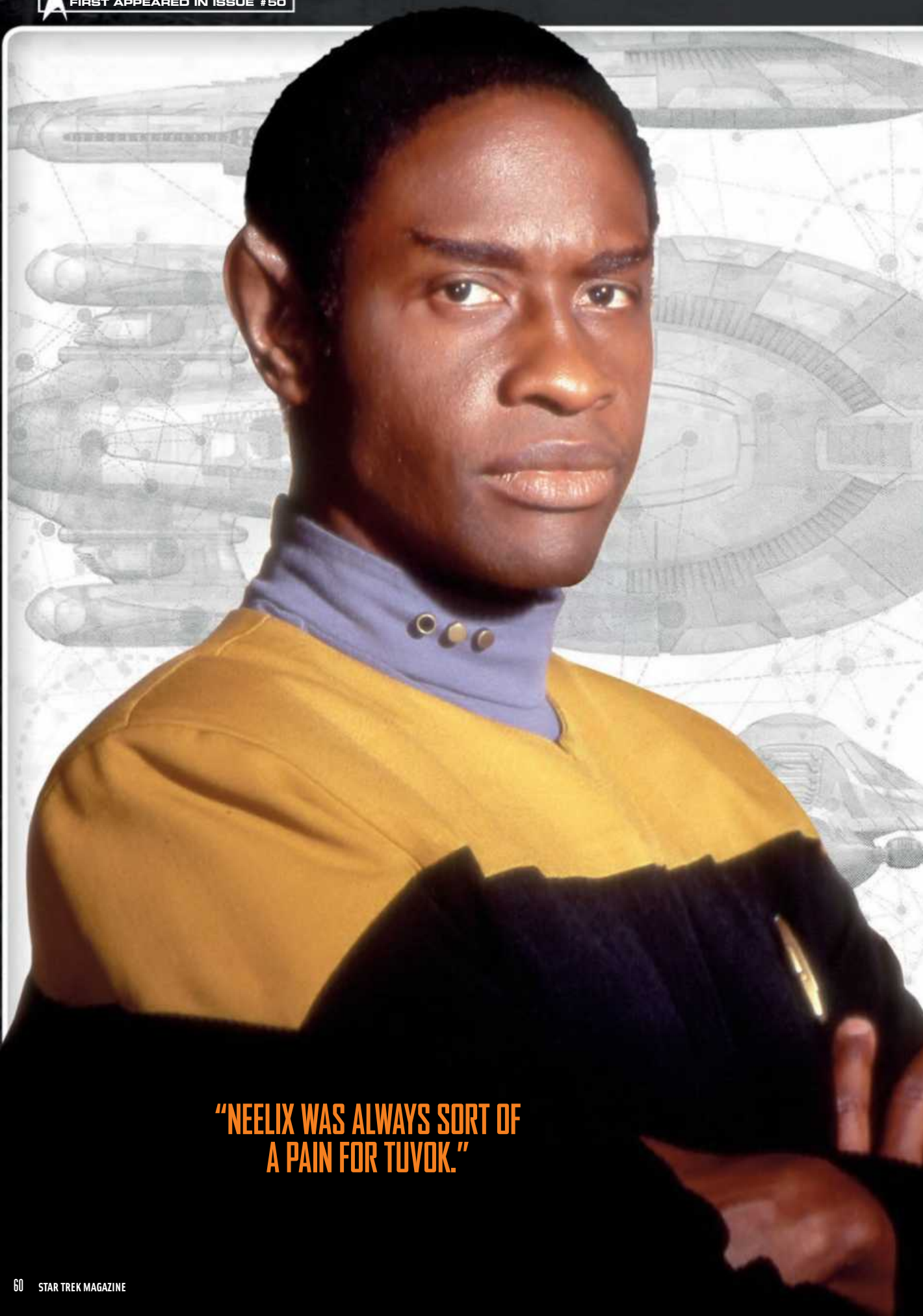
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**"NEELIX WAS ALWAYS SORT OF
A PAIN FOR TUVOK."**

VULCANICITY



Tim Russ as Tuvok

***Voyager* may have ended in 2001, but Tuvok remains a major player in actor Tim Russ' busy life, and 2014 saw him revisit the character once more in *Star Trek Online*. Interview by Ian Spelling**

jobs, music gigs, convention appearances, and voiceovers, but, like so many of us, it's those parental obligations that not only take precedence, but also denote the passage of time. After all, *Voyager* kicked off in 1995, almost 20 years ago – and Russ's daughter was born when the ship's journey across the Delta Quadrant was only two-thirds of the way through.

"*Voyager* was a long time ago, and everyone has heard those stories, so I actually prefer to talk about what I'm doing now," Russ admits, though he's happy to note that, almost two decades on from *Voyager*'s debut, he senses that fan enthusiasm for *Star Trek*, and for *Voyager* and Tuvok specifically, remains very much alive. "It's absolutely amazing to me," he continues, "I'm doing at least five to six conventions a year, still, after such a long time. It's 13 years since we've done the show, since we wrapped on it. I have no idea how much longer it will go on, but from what experience has told me, and from what other *Star Trek* actors have told me, it could be for a very, very long time."

"I've actually noticed that many people have been introduced to *Voyager* since it's been off the air," says Russ of the fans he's met on the convention circuit, "They've gotten the DVDs, and have been watching them all the way through. And, in some cases, fans are getting their spouses and families to watch the shows with them. That's how some people are still experiencing *Voyager* for the first time. So I'm getting a lot of people coming up to me at conventions and telling me they just recently started watching *Voyager*, or are halfway through the seven seasons."

The actor puts this resurgence in interest partly down to the success of *Trek*'s recent movie

reincarnation, but suggests that fandom is now being passed down from one generation to the next. "What J.J. Abrams is doing is big and it's new and they're feature films, so they're getting a lot of attention, which also puts some attention on the older shows and movies," Russ concludes, "But I think a lot of what's going on with people discovering *Voyager* now is about referral, through people showing it to their friends and family. That's generally how new folks are being brought on board to discover *Voyager*, and Tuvok. So, as with *The Original Series*, the story lives on."

TUVOK SINGS THE BLUES

Tim Russ has hit many a high note as an actor, but there's no denying that, deep down, he considers himself a musician above anything else. Anyone who's ever experienced his deep, bluesy voice or heard the wail of his guitar knows of what we speak. "Music, to me, has always been important," Russ acknowledges. "I've been doing it for 40 years, and I've enjoyed playing live, and also doing some recording here and there. I'm still doing both, here in Los Angeles, on a regular basis. I also get to travel occasionally with the band, and play overseas, like I did recently [at the *Destination Star Trek* convention] in Germany. It's a live performance. It's a live audience. It's a live experience. That's always more fun, and more exciting, working with a live audience, and having that personal energy, than it is working in front of a camera doing a scripted piece."

"I've been driving my daughter around a lot for her auditions," explains Tim Russ, former Vulcan security chief Tuvok in *Star Trek: Voyager*, speaking about his current leading role – as father to an aspiring actress. "She's 15, and she's done six or seven musical productions now, full-on dancing, singing, acting – the whole nine yards. She wants to do more of it, for sure, and the only advice I can tell her is 'she's got to work hard, she's got to work hard, she's got to work hard!' I also tell her that she's got to be dedicated, and you've got to deal with rejection, which is pretty commonplace in this business."

Russ, in contrast to his fatherly advice on the risks of their chosen profession, finds himself very much in demand, juggling so many projects that he could add circus performer to his resumé.

There are acting opportunities, directing

RETURN OF TUVOK

Star Trek characters have a habit of living on long beyond their series' finale, and Tuvok is no exception – although Russ is not always required to don his pointy Vulcan ear pieces. Tuvok, now promoted to Admiral, recently made his reappearance in *Star Trek Online* feature episode "A Step Between Stars", voiced by Russ.

"I've done his voice before, for both versions of *Elite Force*, the *Star Trek* game, though that was a while back," Russ says, "So this was not unusual or different from anything like those games. I still have a couple more of these *Star Trek Online* episodes to do, coming up soon."

So, what makes Tuvok a character worthy of revisiting?

Russ notes that the writers "developed [Tuvok] pretty well" throughout the series' seven seasons. Viewers, for example, learned that the Vulcan had a wife and children. "That was certainly a departure from what we'd seen in the past in the franchise," Russ says. "We watched that play out in 'Innocence', which was one of the standout episodes for Tuvok. He was dealing with children in that episode, and, also, he had a couple of storylines in which he was approached by female aliens who wanted his love and affection, and he could not give that love and affection, based on the fact that he only has Pon Farr every seven years. And also because he's married already, so he was not going to go down that road any time!"

"Also, we saw him making really tough decisions on his own," Russ continues. "He did that in the episode 'Prime Factors', in which he decided upon taking an action that he was not given the authority to do. But he did it to help Janeway, to save her a difficulty. So there was some degree of sacrifice that Tuvok made, as well. I think those episodes opened up this character, and gave us some insight into who he is. And at the very end (in 'Endgame'), he did that little dance for Neelix. Neelix was always sort of a pain for Tuvok, [his] personality rubbed against Tuvok's all the time, but you saw a nice moment in that last scene."

"MANY PEOPLE HAVE BEEN INTRODUCED TO VOYAGER SINCE IT'S BEEN OFF THE AIR."

Voyager also gave Russ the opportunity to direct, though he admits that the double challenge of acting and directing in the same project was a strain. "It's actually distracting to both direct and be in a film, for me. I'm not crazy about doing that."

"Directing, actually, is more of a challenge," Russ adds. "It's a creative challenge. It's a much broader canvas to work on, directing as opposed to acting, where you're basically only creating a part of the canvas. As a director, you see the entire,

HAVE WE MET BEFORE?

Tim Russ was no stranger to *Star Trek* when he was cast as Tuvok, having already appeared in the franchise on three previous occasions.

TIM RUSS AS...

Devor in *TNG* episode "Starship Mine"



TIM RUSS AS...

Klingon T'Pol in *DS9* episode "Invasive Procedures"



TIM RUSS AS...

A Lieutenant in *Star Trek Generations*



overall project, and you're bringing a story that's on paper to life in a visual format, and that is, as I say, a really big challenge. And it's exhilarating. It's also very exhausting."

"When I was shooting *Generations*, Rick Berman, who was producing that project, came up to me a couple of times and said that he was interested in having me come in and read for *Voyager*," Russ recalls. "I had already worked, by that time, for the franchise on *Deep Space Nine* and *The Next Generation*. He said he really liked my work, and really liked working with me, and so he was looking forward to having me involved with *Voyager*. I have to give him tremendous credit, and thanks,



Set phaser for logical



Tuvok with Janeway (Kate Mulgrew) and Chakotay (Robert Beltran)



for giving me an opportunity to direct. He let me direct an episode ("Living Witness") of *Voyager* during my time with the show. That gave me the opportunity to direct something of that scope and scale, and also to become a member of the Director's Guild of America, so I have to thank Rick Berman for that."

BEYOND BELIEF

What with chauffeuring his daughter around LA, convention appearances, and the reprisal of Tuvok, you'd think Russ was busy enough. You'd be wrong. He has plenty of other projects on the go.

In March 2014, Russ appeared in *They Want Dick Dicks*, a bawdy comedy about a director trying to restart his career. "Bobby Ray Shafer stars in it as

Dicks," reveals Russ, "and I play his agent, Sammy Dabas, Jr. It's a funny character, kind of a throwback to the 1960s.

"Out of the other projects I've done in the past six or eight months, another that was pretty fun was *Six Gun Savior*," the actor continues, "That's a western. I play a preacher with a six-gun, killing zombies and demons. That was a lot of fun, because I've

never played in a western before. I got to ride a horse and do all that good stuff, so it was a kick." Appearing alongside Russ, the film also stars Eric Roberts, Martin Kove and Manu Intiraymi.

Russ again appears with Intiraymi in B-movie spoof *Unbelievable!!!!*, which centers on an old 1950s sci-fi film, discovered in a vault at a major studio.

"The executives find it, dust it off, and they bring it back to life again," Russ explains, "It's very cheesy, very tongue-in-cheek, very bawdy, [and] kind of campy. It's a good romp."

Unbelievable!!!! will be of particular interest to *Star Trek* fans, as it features a veritable Who's Who of on-screen *Trek* talent. Those appearing include Walter Koenig, Nichelle Nichols, Michael Dorn, Robert Picardo, Nana Visitor, Linda Park, Anthony Montgomery, Menina Fortunato, Beverly Washburn, Michael Dante, Celeste Yarnall, Michael Forest, Sean Kenney, Chase Masterson, Manu Intiraymi, BarBara Luna, Gary Lockwood, Crystal Allen and – last but not least – the late Jack Donner. That's some cast!

"I primarily worked with Garrett [Wang], Chase [Masterson] and Connor [Trinneer]," says Russ, "I had scenes with a marionette, which is some of the funniest stuff in that movie. Really, really hysterical. I can't wait to see the final cut." ★



FIRST APPEARED IN ISSUE #52



TALAXIAN TALES



Even for a Talaxian, Neelix was exuberant



Surely Neelix deserves his own cookery show?

Ethan Phillips has a checklist for today: oversee the handymen working in his new home, be ready at a moment's notice to run out and audition for a play, read a couple of scripts, and chat with *Star Trek: The Official Magazine* about all of the above and, of course, his seven years playing Neelix on *Star Trek: Voyager*. Interview by **Ian Spelling**

"Some days you have nothing to do, and some days you're so busy that you feel like a juggler," Phillips says, laughing. "I need to be here for the handymen, but if I get a call to audition for a play, that'd take priority over everything else, and everything else can be rescheduled or just moved around, anyway. Right now, really, my stage work is the most important thing to me. I'd done a lot of it in Los Angeles, but I wanted to do it in New York. New York City is my home town and I'm from here, and if I was ever really going to get back into New York theater, I had to fully commit to it. My wife really, really did not like Los Angeles, so now was the time."

Phillips made the choice to up sticks around two years ago, and has no regrets over moving back east, "It's really difficult to pack up when you're middle-aged, when you've established roots in another place, and to go cross-country, lock, stock and barrel. If I'd known how difficult it was, I don't know that I would have done it, but I'm glad we did it. We're back here, we've got our home here, and I've done five plays since I've been back. And they were all classy projects."

Phillips co-starred with Peter Dinklage in the Bard SummerScape production of *The Imaginary Invalid*, with Phillips in the title role. After that, he shared the stage with Bebe Neuwirth, Lee Pace and *Star Trek Insurrection* villain F. Murray Abraham in *Golden Age*, a new play by Terrence McNally. Phillips then brought to life more than a dozen roles – hair-styles



Yanking Tuvok's chain was a regular delight for Neelix



The Phage take organ donation to extremes – along with Neelix's lungs!

and different accents galore – in the out-of-town (Boston) production of *All The Way*, before joining Margaret Colin in the off-Broadway production of *Taking Care of Baby*. Finally, when *All The Way* made the leap to Broadway in March 2014, Phillips returned to the show, which won the Tony Award for Best Play before ending its limited-run engagement in late June 2014. Bryan Cranston starred as U.S. President Lyndon B. Johnson, while another *Star Trek* alum, Michael McKean – who guest starred as

The Clown in the *Voyager* episode “The Thaw” – played J. Edgar Hoover.

“Looking back, it was a very smart move, coming to New York,” Phillips says brightly. “In addition to doing all those plays, I also shot *Inside Llewyn Davis* for the Coen brothers, and that was done here. I never would have gotten that in L.A., and I just finished ten days of work on Woody Allen’s next untitled movie, which we shot in Rhode Island. So, again, that’s something I would not have done had I been in

Los Angeles. There is a lot of great stuff done in L.A., but I’m just finding more of it here. When you’re on Broadway, it’s like being in heaven. You’ve arrived. And, if you really want to know the truth, I could not stand the sun anymore. I just couldn’t wake up to another sunny day. The truth is I like grey, slate, nickel skies and gloomy, damp, freezing weather. That’s when I feel most alive.”

LIFE GOES ON

Everyone involved with *Star Trek*, to even the slightest degree, will tell you that the association never ends – and even some 13 years since *Voyager* found its way home, the same is true for Phillips: He still appears as a guest at *Star Trek* conventions around the world, and joins Tim Russ (Tuvok), Garrett Wang (Harry Kim), Jeri Ryan (Seven of Nine) and Robert Picardo (The Doctor) in reprising their respective roles for the *Voyager*-themed expansion of MMORPG game, *Star Trek Online: Delta Rising*.

“*Star Trek*, as far as any work I have done on camera, is the one that will pop above everything else and be in my obit,” Phillips says. “I have nothing but the greatest memories from it, because of the people involved. The cast is still very close. We communicate with each other all the time, and see each other as much as we can. And I have

THE BEST OF NEELIX

According to the Talaxian himself...

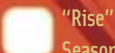


"Jetrel"

Season 1, Episode 15

Neelix encounters an alien scientist that killed thousands of Talaxians.

"That's certainly one of the best Neelix episodes. He was able to forgive Jetrel (James Sloyan), who'd killed so many of his people."

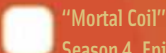


"Rise"

Season 3, Episode 19

Neelix and Tuvok save the inhabitants of a planet in danger from asteroids.

"Neelix was able to show his intelligence, coming up with the idea that gets them out of their situation. After that episode, Tuvok came to respect Neelix quite a bit."



"Mortal Coil"

Season 4, Episode 12

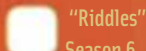
After a fatal accident, Neelix questions his faith and existence.

"This was probably his greatest episode. No



one knows what the hell is going to happen after we die, and Neelix felt he'd seen nothing.

There are arguments that maybe you have to gestate in death before we actually begin to see what's there. The fact of the matter is he felt he'd seen nothing, but he chose to embrace the uncertainty. He basically said, 'I'm here for a small moment in time, and I'm going to try to be the best Talaxian I can be.' So he went from great depression, suicidal depression, to realizing that was a permanent solution to a temporary problem. It was an important episode, and I'm glad Neelix was at the center of it."



"Riddles"

Season 6, Episode 6

Neelix helps Tuvok recover when the Vulcan loses his memory.

"Tuvok became like a child, and I had to help him. Again, it showed a great nurturing quality in Neelix and also, for lack of a better word, his humanity."



"Homestead"

Season 7, Episode 23

As Ambassador to the Delta Quadrant, Neelix finally leaves Voyager and rejoins his people.

"That was Neelix's goodbye, and it was the best goodbye anybody had. It wasn't just my goodbye to the cast, but to the whole crew. Everybody was put into *Star Trek* uniforms and they lined the halls. So I was saying goodbye not only to the cast, but to the crew, the extras, to everybody as I walked down that long hall. It was one of my favorite things on the show to have done. The episode also had that very sweet moment with Tuvok dancing just a bit for Neelix. It was very special."



"VOYAGER IS A SHOW I'M VERY PROUD OF, BECAUSE OF ITS LACK OF CYNICISM AND ITS VALUES."

to tell you that *Voyager* is a show I'm very proud of, because of its lack of cynicism and its values. It's fun to see new fans, young kids discovering the show. My neighbors, the kids who live next door to me, are totally into the show, and when I told them I was Neelix, it was really sweet to give them some Neelix dolls and some other old stuff I have sitting around. They get the biggest kick out of it. So, *Star Trek* will always be the big thing for me. I also loved doing *Benson*, which was another long run, but I don't remember as much about it, probably because I'm not asked as much about it as I am about *Star Trek*.

"Look, you set out in this business when you're about 20 years old, and you look at the people who are doing it and say, 'I think I can do that,'" he continues. "The next thing you say is, 'Well, if I can just pay my bills, I'll be a happy man.' That's how you feel, and anything else is gravy. And you learn over the years that you've got to have three things, and without those three things you're not going to make it: You have to have tenacity, which has to do with endurance, and you need to have luck and talent. If you don't have all those things, it's not going to happen."

THE NEELIX-KES QUESTION

Were they lovers, “friends with benefits”, or something in between? Ethan Phillips thinks for a moment, “I have... You know... It was...,” he says, searching for the right words to convey his feelings about the relationship between Neelix and Kes, played by Jennifer Lien. “It was never clarified. It was hinted at being romantic, and then sometimes it seemed much more paternal. There was one kiss. So you never really knew what was going down with that. But regardless, there should have been closure, and there was.”

Sort of...

Phillips and Lien shot a farewell scene that answered many of the questions about Neelix and Kes. Only, the scene never made it into the final cut of the episode. “We filmed the scene in the science lab, and I think the episode was ‘Warlord,’” Phillips explains, “Kes and Neelix had a five-minute conversation where they acknowledged what had happened and tried to understand each other’s situation, and they agreed to be friends and move on. It was a very beautiful scene, and I think it gave the characters – and certainly would have given the fans – a sense that, ‘Well, it’s over, but at least we know how it ended.’ Then they never included that scene because, I guess, the writers didn’t think the arc was important enough to warrant it. I always thought that was a mistake.”



Neelix shows his serious side

Phillips points out that he knows plenty of people with incredible talent and incredible luck, but they just don’t have the necessary endurance. Or they have great tenacity and talent, but never luck out by being in the right place at the right time. “I’ve been blessed enough to have all three in my career, and the work I’ve gotten to do – *Star Trek*, *Benson*, some very good movies and three Broadway plays – is the direct result of that,” Phillips says. “I know how rare that is.”

“I WAS HAPPY TO PLAY NEELIX... BUT IT’S A CHARACTER THAT HAS A LOT OF DETRACTORS.”

ALWAYS IN THE KITCHEN AT PARTIES

Phillips, as most *Star Trek* fans are aware, beat out Robert Picardo for the role of Neelix. On paper, Phillips recalls, the character promised to be the “different one,” the oddball on the show, the guide, cook and all-round handyman who wasn’t part of the crew and thus could stir the pot. Even better, the actor thought, the strange-looking Talaxian might – thanks to “his emotional baggage and exuberance” – present him with all manner of acting challenges and plenty of fun, too, particularly given the militaristic bent of Janeway (Kate Mulgrew), Chakotay (Robert Beltran), B’Elanna (Roxann Dawson) and most of the other characters aboard the ship. Plus, Neelix and Kes (Jennifer Lien) were slated for the most unlikely of romances, with the UPN press notes referring to Kes as “the delicate, beautiful young lover” of Neelix.



As the series progressed, more use was made of Neelix’s local knowledge



Neelix spent much of *Voyager's* first two seasons in the kitchen – right where the best parties end up

Neelix, for many viewers, ended up as one of several characters given short shrift. The writers never quite seemed to know what to do with him or how to include him in each episode's plot, particularly the A-stories, the exception being the occasional instances when the A-story actually focused on Neelix. Likewise, to those same viewers who thought Neelix deserved more screen time, the promise of the Neelix-Kes romance went unfulfilled, as the age disparity and "ick factor" seemed to scare the writers away from examining their relationship in too

I believed he was written, and I sought to bring to it what I could, and I don't have any regrets about it. I would not have done it differently. I played him the way I saw him. If I were cast again now, knowing what I know, I might give him a different slant. I might emphasize his gravitas more than I would his childlike glee, which he showed in a lot of situations."

But, Phillips argues, the *Voyager* and her crew were in a very bad place, light years from home. No one on board could be sure where they were or if they'd ever get home. So, Neelix thought, "Why

co-executive producer) certainly knew what to do with him. But he was in the kitchen, for the most part, especially the first few seasons. What happens in the kitchen? Not a whole lot, though there was some drama that went down in the mess hall and Neelix was a part of that. It was when they used his knowledge of the Delta Quadrant that he began to become a little more important. But it was hard to weave him in, and I don't know how strong the impulse to include him was in the writers' room. I think they fell in love with some other characters more than they did with Neelix, and that was fine with me."

And Phillips really means it. He insists that any time an actor gets paid for acting, regardless of what they may tell you – despite the long hours and, in Phillips' case, his own personal "make-up hell" – there's a part of them that's extraordinarily grateful.

"And that's because you're getting paid to play," Phillips explains. "Who gets paid to play? There are not that many occupations like that. To this day, I just want to work. I've been doing this for 40 years, and when someone calls and says 'They want to offer you blah-blah-blah,' I say, 'You're kidding me! They're going to pay me to do that? OK.' I'm sure other actors are more bitter than I am and say, 'Don't give me that,' but I can't help it. I still get a kick out of being paid to play – and I think I always will." 🍷

"HE WAS A VERY GIVING DUDE AND HE DID REALLY, HONESTLY, JUST WANT TO MAKE PEOPLE HAPPY."

much detail. And, truth be told, a contingent of people didn't care at all for the Neelix character, so the "too little Neelix" for some fans was "too much Neelix" for others.

"I was happy to play Neelix and happy with his evolution, but it's a character that has a lot of detractors," Phillips acknowledges, with no frustration in his voice. "I understand that. I'm not immune to that. I know that particularly among young men, they find him annoying, blah, blah, blah – but I find that a lot of women liked him more than men. I played him the way

can't I be a jester? Why can't I make them happy on this journey?" Also, the writers were nothing if not consistent. Whenever viewers glimpsed other Talaxians on the show, they all had that same exuberance as Neelix.

"I think it was built into the Talaxian DNA," Phillips says. "He was a very giving dude and he did really, honestly just want to make people happy; witness his relationship with Tuvok. So I'm happy with the way it went. I do think other writers had a better handle on him than some others. Jeri Taylor (series co-creator/

Star Trek's bright vision of the future never shied away from tackling the darker truths of our present - or *several* presents, as prevailing social attitudes have evolved alongside the franchise over the half-century since the series premiered.

We investigate how "contemporary" *Trek* has reflected these shifting sands, the hard questions it has tackled, and ask whether anything has *really* changed across the decades. Is there in truth, no ugliness...?

Words: Chris Dows

TABOO TREK



When it comes to addressing taboo subjects (from the Tongan word “tabu”, meaning “forbidden” or “set apart”), *Star Trek* has boldly – and often unflinchingly – explored everything from drug addiction to terrorism during its 50-year history. A recurring theme has been intolerance and prejudice, and *Star Trek*’s approach to it can be summed up with two quotes, from two very different captains.

The first, spoken by Captain Jonathan Archer, takes a typically *Star Trek* moral high ground when faced with ongoing Vulcan intolerance:

“You humans are too volatile, too irrational, too narrow-minded.’ That’s what I heard for years, from every Vulcan I met. But we don’t hold a candle to you when it comes to narrow-minded. We got rid of bigotry nearly a century ago. We’re not afraid of diversity. We don’t persecute it, we embrace it. If you call yourselves enlightened, you have to accept people who are different than you are.”

(*Enterprise* Season Two episode, “Stigma”)

However, a century or so later (canonically speaking), Captain James T. Kirk’s log reveals that prejudice is a hard nut to crack, especially when human emotions are involved:

“I’ve never trusted Klingons, and I never will. I can never forgive them for the death of my boy. It seems to me our mission to escort the Chancellor of the Klingon High Council to a peace summit is problematic at best. Spock says this could be an historic occasion and I’d like to believe him. But how on Earth can history get past people like me?”

(*Star Trek VI: The Undiscovered Country*)

Taken together, they also highlight a very real problem when using science fiction to examine controversial issues. Regardless of how far in the future a world is set, any imagining will inevitably be filtered by the societal beliefs of the time in which it was made. That may be the purpose of science fiction anyway, the genre often being allegorical in nature,

but in *Star Trek's* case the show's longevity provides a unique perspective on changing times.

Trek has had an ongoing mission to highlight and confront racial intolerance, sexual discrimination and prejudice, representing them through a myriad of strange new worlds and civilizations. Sometimes the storytelling veneer

is thin, and the message obvious; at other times, it takes a far more subtle tack and, some might argue, a more palatable approach. Hindsight can be very unkind to imaginative people, so let's at least give the show's creators the benefit of socio-historical doubt - even a show as adept at predicting the future can't get everything right.

"IT'S PRETTY HARD TO OVERCOME PREJUDICE."

Dr. Leonard McCoy, "The Cloud Minders"

ALL THINGS BEING EQUAL

Let's start with how the characters and crews have changed over five series and 12 movies. Kirk's words are spoken many years later than Archer's, and seemingly contradict what the *NX-01's* captain had to say. Is this a continuity error, or something more deliberate at play?

Gene Roddenberry took many risks portraying his future of equality, both racial and sexual. Some of his choices, such as a female Number One in the original pilot, were perhaps a step too far for 1960s television executives, but by including Nichelle Nichols and George Takei as regular supporting cast-members, some representation of equality was successfully achieved. Even the character of Pavel Chekov was a kind of victory; true, his was a fresh young face brought in to attract a younger audience, but having a Russian on board an effectively "American" ship was, well, as unthinkable as appointing a Klingon as security chief. This takes us back to Kirk's words. They are clearly hostile and bigoted, borne from personal grief, so the question we should be



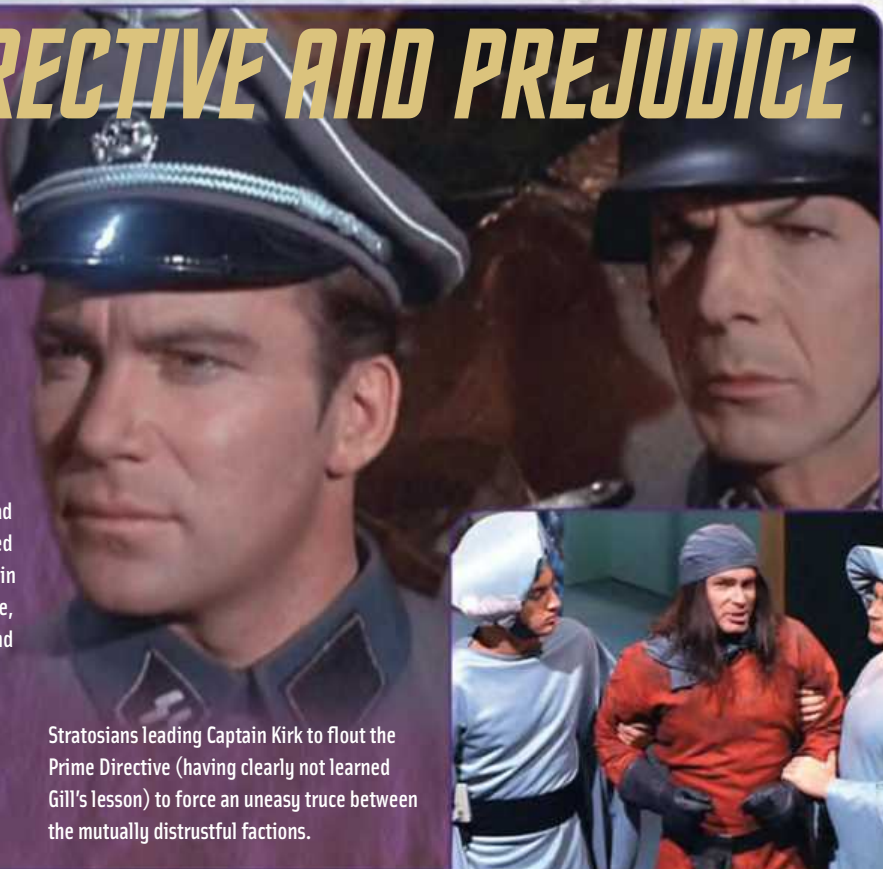
"Mudd's Women"

PRIME DIRECTIVE AND PREJUDICE

Stand-alone episodes would address issues of racial and sexual intolerance, discrimination and prejudice, from the early days of the original *Star Trek* series. A prime example is "Patterns of Force", which essayed one of the biggest errors ever made by a representative of the Federation. In an attempt to stabilize the society of the planet Ekos, cultural observer John Gill attempted to superimpose a sanitized version of the Nazi ethos onto the inhabitants of Ekos. This social experiment had disastrous consequences, leading to the forced repatriation, mass expelling, and internment in "work camps" for the unfortunate Zeon people, clearly analogous to the Jewish community and other "undesirables" persecuted under Adolf Hitler's regime.

Another original series episode, "The Cloud Minders", explored themes of superior and inferior castes, with the treatment of the ground-dwelling Troglodytes by the sky-city

Stratosians leading Captain Kirk to flout the Prime Directive (having clearly not learned Gill's lesson) to force an uneasy truce between the mutually distrustful factions.



asking is, even though *Star Trek* is science fiction, is it *realistic* to expect everyone to be equal and to get along?

The answer, surely, is no. Even in the *Star Trek* future, people are still people and, at least in the original series (and particularly in the case of Kirk), full-blooded, heterosexual white males were often the central figures, leading to a representation of equality that wasn't quite as accomplished as the intention. True, the original *Enterprise's* crew had a female bridge officer, but consider "Turnabout Intruder" for some truly suspect attitudes to female career potential, and "Mudd's Women," which has so many issues concerning the place and portrayal of women it's difficult to know where to start. Truth is, the good majority of societies portrayed in *Star Trek* are male-dominated far more by accident than design, and while this cannot answer the difference between Archer's words and Kirk's, decades of real-life cultural change between the making of the shows might.

taking command, an African-American was now in charge, supported by two complex, and powerful female characters in Jadzia Dax and Kira Nerys. *DS9* was criticized for being too "dark" and un-Roddenberry-like in its presentation, but the subjects it tackled, while not new to *Trek*, really pushed the boundaries of taboo on television. Case in point – Dax and Lenara's kiss in "Rejoined". Even for the liberal 90s, that ruffled some feathers.

As far as race and gender balance are concerned, *Voyager* probably nailed Roddenberry's future vision as closely as anybody. *Star Trek: Enterprise* would again feature complex, well-realized female characters in T'Pol and Hoshi, and another multi-ethnic crew (even featuring an alien doctor), but the series truly broke new ground by putting all humanity on the receiving end of galactic prejudice. The general attitude of the Vulcans towards humans, and the casual, almost

"BY THE TIME *THE NEXT GENERATION* HIT OUR SCREENS IN 1987, YOU'D BE FORGIVEN FOR THINKING ATTITUDES HADN'T CHANGED MUCH AT ALL."

With changing attitudes towards equality of opportunity, it was perhaps inevitable that *Trek's* next iteration would finally give us our first female captain. Alongside *Voyager's* feisty Captain Janeway came equally well-drawn supporting characters, in Seven of Nine and B'Elanna Torres.

throwaway racism of the Andorians (amongst others), effectively held a mirror up to those ugly attitudes that society struggles with to this day.

When it comes to personal opinion, it's clear that long after Archer's speech, not all members of Starfleet were quite the ambassadors of inclusivity that the United Federation of Planets would hope them to be. Andorian racial slurs like "Pink skin" are as unnervingly close to the bone as Crewman Amaro's description of Cardassians as "spoon heads", in the *Deep Space Nine* episode "Empok Nor". Even otherwise wholesome and grounded characters like Miles O'Brien can be guilty of almost unthinking prejudice, often heard referring to *DS9's* previous occupiers as "bloody Cardies".

OUR LAST BATTLEFIELD?

To what depths racial intolerance might take a civilization is painfully evidenced in "Let That Be



Deep Space Nine story arcs focused on racial hatred and opinion based on prejudice

GENERATIONAL SHIFT

By the time *The Next Generation* hit our screens in 1987, you'd be forgiven for thinking attitudes hadn't changed much at all. There's still a white male in charge, and although the role of doctor is taken by a woman, the series was criticized for its lack of strong female characters. Gimmicks, such as men wearing dresses (briefly glimpsed in "Encounter at Farpoint", and wisely never seen again), didn't do a lot to address sexual equality, but at least from a race perspective, two of the regular cast-members were of African-American heritage, with one (Geordi La Forge and his famous VISOR) even having a disability. A far greater equality step came in 1993's *Deep Space Nine*. With Benjamin Sisko (Avery Brooks)



Dax and Lenara ruffle feathers, in "Rejoined"



Star Trek takes the direct approach to confronting prejudice, in "Let That Be Your Last Battlefield"

Your Last Battlefield." The *Enterprise's* encounter with black/white Commissioner Lokai and his relentless 50,000 year pursuit of reverse-colored (white/black, and therefore "inferior") criminal Bele reveals deep-seated prejudice from both factions. While the monochromatic make-up may seem like a crude method of highlighting the ridiculousness of intolerance based on skin

outright racism. Spock even briefly experiences bigotry against Klingons in "Day of the Dove", thanks to the powers of the Beta XII-A entity, leading to his somewhat understated description of it as being "most distasteful".

During the *Enterprise's* encounter with the Romulans in "Balance of Terror", Lieutenant Stiles' brutal verbal attacks on Spock, based only on

addressed in the Emmy award-winning "Far Beyond the Stars", where the crew play out very different roles in the racially – and sexually – unequal office of 60s American science fiction magazine "Incredible Tales". Odo's character also explores intolerance of a different nature – having a name that literally translates as "nothing" will hardly promote self-esteem. In the episode "The Abandoned", racial tension and gang culture as a result of societal influences was the theme, as a Jem'Hadar baby grows to maturity at an alarming rate. The breathtaking misogyny of the Ferengi race was often played for laughs ("Family Business", "Ferengi Love Songs"), but some shrewd comments on sexual equality were nevertheless made. Just because you have small lobes doesn't make you entirely useless.

"NOT ALL MEMBERS OF STARFLEET WERE QUITE THE AMBASSADORS OF INCLUSIVITY THAT THE UNITED FEDERATION OF PLANETS WOULD HOPE THEM TO BE."

color, it is incredibly effective. With both refusing to compromise, their hate-fuelled pursuit ends on their long-dead home world, Cheron – laid waste by civil war in their absence. Inevitably, they continue their chase to its final conclusion, a situation difficult for the *Enterprise* crew to understand – particularly for Spock, whose mixed heritage provided a rich source for racial commentary across virtually the entire history of *Star Trek*.

Spock relates the discrimination he faced as a child in "Journey to Babel," (later explored effectively in 2009's *Star Trek*), which brings us back to Archer's accusation that Vulcans could give humans a run for their money in the narrow-minded stakes.

In addition to the obvious prejudice Vulcans show against early human attempts to travel amongst the stars, T'Pol's character introduced historical Vulcan prejudice against its own melder minority during the 22nd Century. As late as 2375, the *T'Kumbra's* Captain Solok (Sisko's Academy nemesis from *DS9's* "Take Me Out to the Holosuite") believed Vulcan crews were superior to humans and other "emotionally handicapped" species, indicating that in spite of their emotional suppression, Vulcans were quite capable of

the Vulcan's physical similarity to the Romulans, exemplified the irrational human prejudice of the era in which it was made. Stiles is rightly reprimanded by his captain for his attitude – though considering Kirk's own views on the Klingons, that could smack of hypocrisy.

WHAT MATTERS IS ON THE INSIDE

Deep Space Nine was possibly the most controversial series, due to its fearless examination of the suffering created by occupation and war. As a race, the Bajorans were another allegory for real-world displaced, badly treated peoples, and it is little wonder many of the characters – and story arcs – focused on racial hatred, historical mistrust and opinion based on prejudice. With a similar Vulcan view of superiority over other races, the Cardassians could easily have been portrayed as archetypal "bad guys", but thanks to sophisticated writing and careful characterization, this was mostly avoided, and allowed many other issues to be explored with passion and care. Let's not forget the Bajorans had their own caste system – D'jarra – and membership of the Federation meant abandoning such prejudicial structures. Bele and Lokai were black and white; *Deep Space Nine* was many shades of grey.

The question of racial equality was masterfully



Spock faced prejudice against his mixed heritage, in *Star Trek* (2009)

A QUESTION OF EQUALITY

Would it be fair to compare Riker and Kirk's attitudes to women? Perhaps not. Riker was certainly "equal opportunities" when it came to race and, on occasion, a lack of gender didn't bother him either ("The Outcast"), so at least some attitudes had moved on. However, Data's remark in relation to Riker's unease with an android serving on the *Enterprise-D*, in "Encounter at Farpoint," is unnerving on a different level. Data suffered continuous prejudice throughout *TNG*'s seven seasons; from Commander Bruce Maddox questioning his right to existence in "The Measure of a Man," to Lieutenant Commander Christopher Hobson questioning Data's "inappropriate"

"STAR TREK IS SCIENCE FICTION, NOT FANTASY – AND HAS NEVER SHIED AWAY FROM REVEALING THE TRUTH."

promotion to captain, during the Klingon-Romulan border blockade in "Redemption I and II". Hobson initially requested a transfer off the *U.S.S. Sutherland* upon Data's temporary appointment, and while it was completely wasted on Data, the specter of prejudice was clear to see.



With a female captain at the helm, it's perhaps unsurprising *Star Trek: Voyager* took a different approach to prejudice and race relations. Setting aside the initial hostility towards Seven of Nine's integration into the crew, several storylines returned to themes of whether sentience gave individuals – real or photonic – equal rights. The Lokirrim found themselves embroiled in a brutal civil war with "photonic insurgents" of their own creating, in "Body and Soul", fracturing their society and leading to heavy loss of life, on both sides. A more extreme situation is faced in "Flesh and Blood," where Hirogen holographic characters are designed to experience pain and suffering during their hunts, to make for better prey. Unsurprisingly, these photonics fight back – but the blind prejudice against all "organics" shown by their leader, Iden, easily matches the hatred he claims to have felt from B'Elanna Torres. The E.M.H. is appalled at the Hirogen adaptations to kindred creations, and while his own views on his poor treatment by humans is shown in "Author Author," he did nearly re-ignite ancient racial tensions between the Kyrian and Vaskan people by trying to put the record straight over *Voyager's* part in their history, during "Living Witness".

We've already explored Vulcan and Andorian views in the "enlightened" era of *Star Trek: Enterprise*, but there were plenty of other examples of prejudice. After the Xindi attack on Earth, xenophobia spiked amongst the human populace ("Home"). This has clear parallels to the mistrust and attacks on religious communities today, where the actions of a minority are taken to represent the character of an entire culture. There was no mistaking the hatred of Skagarans by the isolated human colony in the Delphic Expanse ("North Star"), but as the ancestors of the colony had been abducted and enslaved by the "Skags," while hard to condone, you can understand the motive behind their attitudes. In "Desert Crossing," Archer and Trip encounter the problems a society might face in abolishing a caste system, when those with too much to lose simply refuse to recognize the act. Oppression can be a very hard thing to turn away from, and the Torothans didn't see any reason to stop terrorizing Zobra's Clan. *Enterprise's* view of the *Star Trek* universe or, more specifically, human tolerance is, perhaps, the most enlightened one yet – Archer earns respect for his neutral handling of the Vulcan-Andorian conflict – and precedes Deanna Troi's words to Samuel Clemens in "Time's Arrow Part II" that, by the 24th Century, intolerance was no longer commonplace. Maybe we'll attain that future, but *Star Trek* is science fiction not fantasy, and has never shied away from revealing the truth that exists today, beautiful or otherwise. ▲



MIS-STEPS

Twenty years after the original series, *The Next Generation* brought with it new opportunities to examine prejudice against a very different social background. However, certainly in its early days, storylines achieved varying degrees of success – and some notable fails.

A matriarchal society run by women formed the background to events in the episode "Angel One", simplistically portraying the female leaders of Angel 1 as somewhat "masculine" in both stature and nature, with Riker (despite a very Kirk-like encounter with the planet's leader, Mistress Beata) even accusing them of trying to hold back evolution!

The notorious "Code of Honor" relied on some uncomfortable racial stereotypes in its depiction of a primitive society, casting African-American actors in roles that could arguably be described as racist. Regulars Jonathan Frakes and LeVar Burton are on record as condemning the episode, with Michael Dorn calling it "The worst episode of *Star Trek* ever filmed."



DATA

What's not to love? While it took a while for some of the *TNG* crew to settle in, Data was on it from the get-go, and he only got better!

With his robotic ticks, quizzical expressions, and melodic, measured speech patterns, Data even out-Spocked Spock. Isn't it time some enterprising licensee hired Brent Spiner to voice a SAT-NAV app?



QUARK

Everyone's favorite Ferengi (apart from Rom, Nog, and the Grand Nagus...) Harcourt Fenton Mudd with Lobes. They really, *really* would have gotten on! Someone write a crossover.



GUL DUKAT

What a nasty piece of work, right to the very end.

50 REASONS WHY

To commemorate our 50th issue, *Star Trek Magazine* editor Christopher Cooper lists 50 of the things that he loves most about the show (in no particular order...)

We all have our own reasons why we're drawn to *Star Trek*, but what are yours? Join the conversation and let us know at www.facebook.com/StarTrekMagazine

WE LOVE IT WHEN HE GETS ANGRY

He grinds his teeth, he clenches his fists, he grumbles under his breath – and all because Worf's Mom has just revealed he loves prune juice! We've all felt that sense of cringing embarrassment somewhere along the line, and it's what makes Worf so easy to identify with, even for us non-Klingons!

BETTER LATE THAN NEVER

There's always some excuse for a party aboard the *Enterprise-D*, and Riker's birthday is no exception, prompting Picard to berate his bridge crew one year with the clipped command "Hurry up, or we'll be late for Mr. Riker's party." If there's one, utterly unquotable quote that you'll never find on a list of classic *Trek* quotes, that's my favorite.

EYEBROWSING

Forget Spock, McCoy's eye furniture was imbued with awesome power! With the merest hairy twitch, the range of emotions DeForest Kelley could convey was astonishing, and when he'd go for the full arch – there was no doubt what he was thinking about a certain green-blooded Vulcan...



MUDD LARKS

Harcourt Fenton Mudd. Quark without the lobes. They really would have gotten on!



VULCAN COMEDY

Logical, calm, emotionless – yeah, right! Take a fresh look at Spock in the original series. He's forever cracking jokes and smirking. Just because he'd raise that eyebrow and pretend he didn't know he'd made a funny doesn't mean he didn't mean to. Classic stand-up technique!

CAPTAINS

Each has their own USP, but *Star Trek's* captains share a moral code, and an innate ability to do the right thing. Level-headed hero types you would trust with your life. TV currently seems obsessed with conflicted anti-heroes, but give me Kirk, Picard, Sisko, Janeway and Archer any day.

"PAIN... SUFFERING!!"

Troi's "psychic abilities" were basically limited to guessing people's mood swings. No wonder she eventually got it on with Worf. Angry. All the time. Much easier for her to deal with.

ASSIMILATION IS FUN!

Cool costumes, cool concept, the best *Trek* baddies, but who'd be a Borg? All those cubicles, and not a single bottle of shower gel in one of them. A phase-modulating setting on your weapon might be standard procedure when you beam aboard a Borg cube, but a clothes peg on your nose would be essential. Borg cubes must STINK!

ODO'S BUCKET

For some reason, I've always found the idea of Odo sleeping in his bucket quite touching. Poor old Odo. No wonder he never invited Kira back to his place for a Raktajino...

RET-CON

Any long-running show eventually gets bogged down in its own continuity, and sometimes the only way to sort things out is to tweak on-screen history. Hats off, then, to the army of authors and *Trek* fans who've made this their mission in life. *Star Trek* has a richer fictional universe thanks to you.

THE CAT FROM OUTER SPACE

"Assignment Earth" is one of those episodes that sticks in the mind, largely due to those amazing shots of the *Enterprise* flying through blue skies – and Gary Seven's cat. This isn't the same cat that appears in Disney's 1978 sci-fi cash-in, *The Cat from Outer Space*, though (when I was a kid) I really thought the two were linked. I even saw the movie at the cinema. I was disappointed. I like cats.

QI

The word means "Life Force", and is a Scrabble player's ultimate secret weapon. Quite interestingly, the phrase sums up elemental trickster Q perfectly. He's an irrepressible life force, given form by the wonderful John De Lancie – an actor with bucket loads of Qi.

SMOKE AND MIRRORS

The Mirror Universe – the vaudeville corner of *Trek*, where our heroes get to wear capes, twirl their mustaches, and go villainously over-the-top. Always good fun, and I'd much rather see Mirror Spock's beard in action again than watch "Spock's Brain".

SPACE ALIENS

From Dr. Phlox's silicone cranial crevices, all the way back to stuntmen in rubber Gorn suits, exotic space aliens have always been *Star Trek's* stock in trade. Which leads us into...

THE ORIGINAL SERIES END TITLES

Wow! Space Aliens! Weird planets! There's a green lady! There's some guy with big eyes! What the hell's THAT?! The original end titles were like a checklist of episodes you'd seen, and those you longed to see.



BEAM ME UP, SCOTTY

So what if that line was never actually uttered, the idea of being beamed from A to B is still brilliant – especially if you've ever had the misfortune of being stuck in a subway during the rush hour, on a hot, summer morning...

TRANSPORTER MALFUNCTIONS

AKA: The Perfect Plot Percolator, without which we'd never have met Tuvix – one-part uptight Vulcan, one-part Talaxian clown, and just a dash of orchid... No wonder Bones hates transporters!

MIND MELTS

"My mind to your mind. My thoughts <dramatic pause> to your thoughts." Deanna Troi could learn a thing or two from those Vulcans.

COMPUTER MELTDOWN

Sci-fi can be a paranoid beast, spinning dystopian future visions where robots/apes/daffodils rage out of control, crushing humanity in their path. Now, science creeps ever closer to making such horrors a reality. There's probably an M-5 prototype much like Drayton's, already out there, somewhere, waiting to strike. Sleep well, folks!

KISS KISS, BANG BANG

AKA Intergalactic Diplomacy – Kirk style!



THE ANIMATED SERIES

Filmation's animation style may seem simplistic by today's standards, but back then this was just new *Star Trek*, and that was all we needed.



BEARDS

The Next Generation really only took off once Riker ditched his razor. *DS9's* Benjamin Sisko upped the game, not only nurturing a fine beard of his own, but shaving his head clean too. So, what was Bones thinking when he begrudgingly turned up on the refit *Enterprise* sporting quite the most fulsome beard this side of Qo'nos – only to *shave it off*?



SPOCK DIES!

"The ship... out of danger?" Still hurts, doesn't it? Even when you already know...

SPOCK IS REBORN!

I know I had my Katra before we left. Now, where did I put it...?

MIRACLE WORKERS

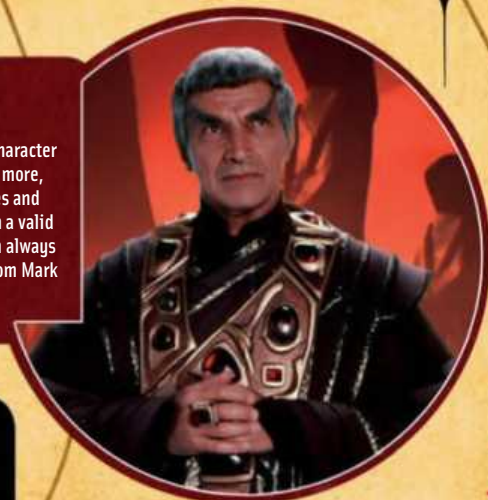
Montgomery Scott, Miles O'Brien, Trip Tucker – what those guys can do with an interphasic coil spanner, most men can but dream.

GETTING THE BAND BACK TOGETHER

The Motion Picture is no regular big-screen reboot. Time has passed for the characters since their original mission ended, as it had for us, and their initial awkwardness with each other feels quite real. Those relationships develop over the subsequent five movies too, and it remains a pleasure to spend a few more precious hours in their company.

SAREK

Another fantastic guest character who became something more, turning up in the movies and *The Next Generation* with a valid narrative purpose, and an always engaging performance from Mark Lenard.



MAKING WHOOPIE

Guinan is cool, but cooler still is that *Star Trek* fan Whoopie Goldberg – a movie star at the height of her fame – wouldn't stop bugging Gene Roddenberry until he gave her a part in his show.

THE DRESSING UP BOX

For a sci-fi show set hundreds of years in the future, *Star Trek* loves any excuse to go vintage, from the holodeck exploits of Dixon Hill, to gangster planets and cowboys. Forget the fans – it turns out even *Trek*'s leading characters enjoy cosplay!

GRAND NAGUS ZEK

The voice, the waddle – and those lobes! A comedy character worth his weight in gold-pressed latinum.

LWAXANA

Majel Barrett-Roddenberry was a constant presence in *Star Trek*, right from the very beginning, but she made her biggest splash with the frisky Lwaxana Troi. I dread to think what Deanna made of the signals her mother was giving out!



PARTING IS SUCH SWEET SORROW

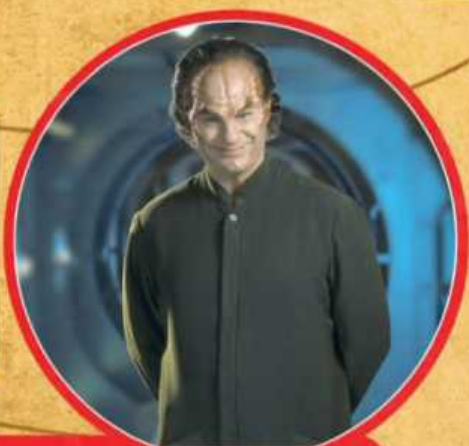
The reality of TV is that there's a chance a show will get canned before we have a chance to say goodbye. Kirk and crew wouldn't even get a proper send-off until *The Undiscovered Country*! But when *Trek* does a series finale, it pulls out all the stops (Let's just pretend "These Are The Voyages" never happened...)

PAST TENSE

The original *Star Trek* offered glimpses of an unpleasant near future that thankfully hasn't happened. Let's hope WWII and the Eugenics Wars remain pure fiction!

SEVEN OF NINE

Borne of a network's clumsy need to draw in a certain demographic, Seven surpassed those cynical expectations and became one of *Voyager*'s most memorable characters.



THE HOUSE OF MOGH

If you think family politics can get tricky in your house, pity poor Worf! Before the House of Mogh, Klingons were just bad guys with bad teeth, but through Worf and his father's legacy, theirs became a realistic and complex culture.

VIC FONTAINE

An old fashioned crooner with a heart of pure light – hologramatic light! Guinan with tunes.

REMEMBER TO PHLOX

If there's a character that encapsulates *Star Trek*'s core value of embracing contact with other species and cultures, it's *Enterprise*'s Dr. Phlox. Possibly the warmest, most avuncular regular in any of the series.



UNCORK YOUR PHEROMONES

For true sci-fi fans, *Voyager* had the best holodeck program ever, with Paris' 1930's *Flash Gordon* inspired Adventures of Captain Proton. It's what virtual reality was made for!

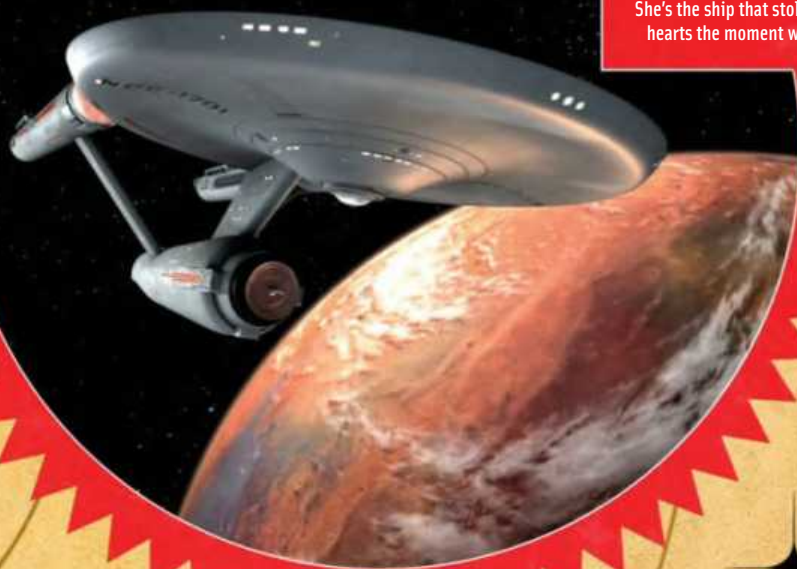


SHRAN-TASTIC

First seen in 1967's "Journey to Babel", Andorians, with their blue painted skin, white wigs, and wobbly snail antennae, were an identikit alien that was almost cliché – until Shran came along. The always excellent Jeffrey Combs gave the character depth, which, combined with huge leaps in alien make-up, made the previously hokey-looking Andorians super-cool.

THE ENTERPRISE

She's the ship that stole Kirk's – and our – hearts the moment we set eyes on her.



DOCTOR, DOCTOR

He may have been an emergency back-up, composed of light and personality algorithms, but the EMH was a damned fine physician – and the best thing about *Voyager*. Robert Picardo shines in every scene.

BROMANCING THE STONE

Kirk, Spock and McCoy. The three of them are so un-alike, yet their friendship is the foundation upon which so many *Star Trek* adventures are based. Always honest with each other, always supportive. It's not any old "bromance" – it's a "bro-match-made-in-TV-heaven"!

2009

The return was a long overdue, and might not have been to every fan's taste, but *Star Trek* (2009) brought our favorite show back with a bang. It may not be high-concept, but it's an all-out adventure that made me feel like a giddy kid.

HOWLING MAD MURDOCK

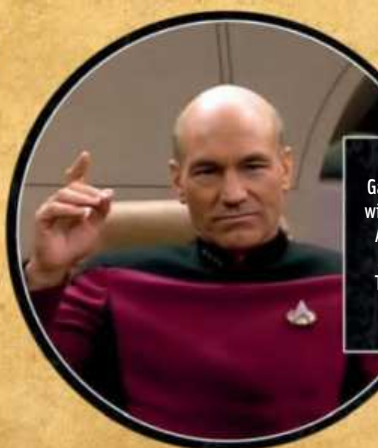
Reg Barclay was a goofy character, lacking in confidence or people skills – totally unlike the type of Starfleet officer we'd ever seen before, and a great addition to *Trek*'s roster of supporting characters. Where would *Voyager* be without him?!

TO BOLDLY GO

Kirk and Picard's opening monologue is laden with a boundless ambition, promising to take us somewhere new and incredible, week in, week out. It gives us a moment's pause, time to set aside our daily lives, before opening our minds to whatever wonders the *Star Trek* writers have cooked up for us this time.

THE FINAL FRONTIER

On a limited TV budget, standing planet sets and California-based shooting locations were essential in making *Star Trek* happen, so it's no surprise (and no bad thing) that all those strange new worlds often look a bit, well, strangely similar. It's part of the original series' charm. And you've got to love a cyclorama.



ENGAGE!

There's no getting away from it – *Star Trek* is sci-fi's Gateway Drug! If it grabs you when you're young, forever will it consume and inspire you. You'll read Harlan Ellison, Asimov and Bradbury because of *Star Trek*, you'll watch *Forbidden Planet* and *Silent Running*, you'll travel in a TARDIS, and hang in there until *Thunderbird 2* comes to your rescue – and all because *Star Trek* captured your imagination and left you wanting more.



FIRST APPEARED IN ISSUE #53

ROXANN DAWSON:

NEW WHO

While *Trek* fans remember Roxann Dawson best as *Star Trek: Voyager*'s feisty half-Klingon/half-human B'Elanna Torres, Hollywood knows her better as one of the best and busiest TV directors in the game. Having first earned her directorial stripes on *Voyager*, and later *Enterprise*, Dawson has gone on to direct numerous hit shows, helming episodes of nine different series in 2014 alone. As Dawson continues to broaden her horizons in 2015, she remains forever grateful for her big break on the show that changed her life. Words: **Ian Spelling**



RIZONS

Star Trek Magazine: What are you working on now? We know you directed recent episodes of *Hell on Wheels* and *Stalker*.

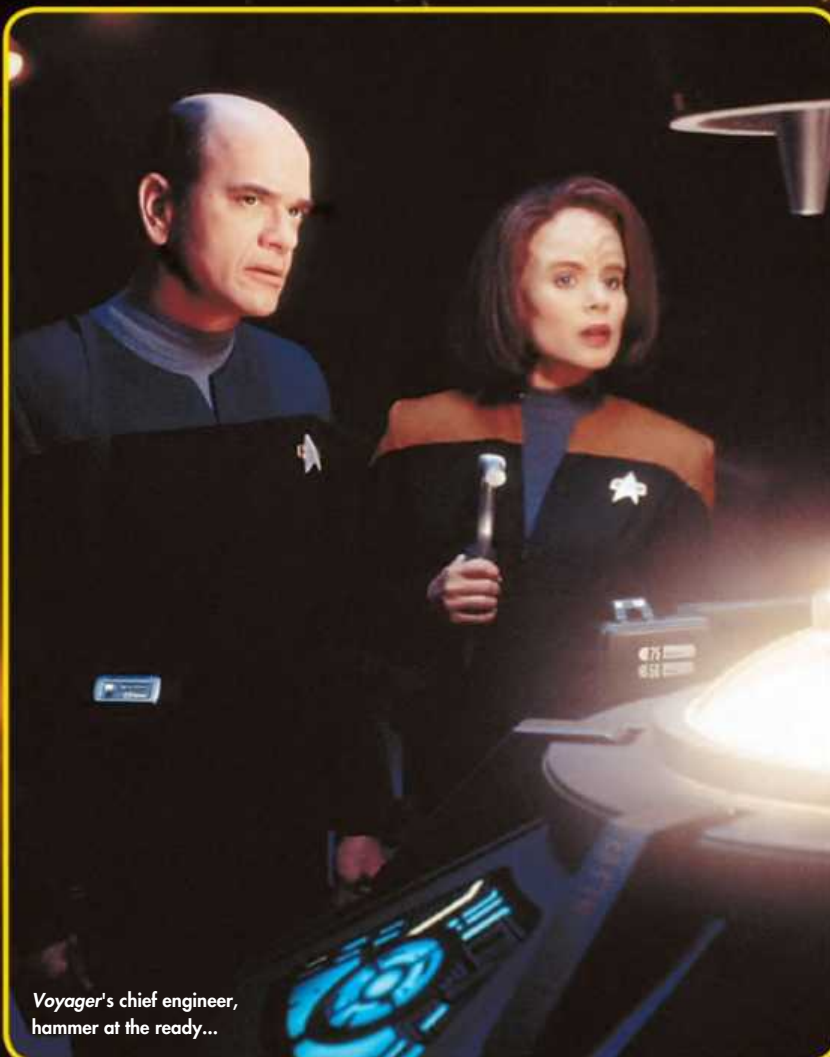
Roxann Dawson: Yes, and an *Aquarius* episode. I don't know quite how they're going to adapt *Aquarius* for network television, because the subject matter deals with the Manson case and family, and Charles Manson himself. It's pretty dark, but so interesting and wonderful to work on. I'm just finished editing an *Agents of S.H.I.E.L.D.* That's my third episode, and then I'll go back in March for another one. That's always fun. It's like a family over there – they're great, and it's a fun show. I just did an

episode of *Bosch* for Amazon, based on Michael Connelly's novels. It brings Harry Bosch to life, and it's a fun, interesting show starring Titus Welliver, who is excellent as Bosch. He's such a wonderful, detailed actor, and perfectly cast. I've also done my second *Bates Motel*.

What do you get from directing that you don't from acting?

Control [*laughs*]! There's much more of an ability to mold an entire piece. When you're acting, it's wonderful, but you're very single-minded and myopic, and you're dealing with one piece of the pie. Here you're dealing with

the whole pie. A couple of years ago they offered me a guest role on *Major Crimes*, because I was directing. I happened to be free, so I did that, which was great. I hadn't acted in forever, and it was great just to get on the other side of the camera and remind myself of what I'm asking my actors to do. It was also amazing to me to do my homework, come in, do my role and then leave – and not have to actually finish the day, and be responsible for the rest of the show. It was very interesting. I mean, I love directing and I love acting, too, but I think it's given me such a respect for the actors that I work with. I know how hard it is, what they do.



Voyager's chief engineer, hammer at the ready...



Roxann Dawson as B'Elanna Torres

Are you done with acting?

To be honest with you, I've had such a great schedule directing that there's no time to pursue acting. If things like *Major Crimes* just come to me because they see a guest star role that they'd like me to do, and it fits into my schedule, I can do something like that. But if I've got directing opportunities lined up, then I have no time to actually go out and pursue acting. That's a full-time profession [laughs], to go out and be submitted, and audition, and be available for acting roles... But I do enjoy acting, and I probably should make sure that I somehow get on the other side of the camera every so often, just because it makes me a better director.

Rob Bowman loves his *Castle* gig, where he's a producer and directs four or five episodes a season. Robbie McNeill had the same thing on *Chuck*. You had that on *Cold Case* and a couple of other shows.

Do you prefer that, having a show to call home, or do you like the freelance element of going from show to show?

I did that on *Cold Case*, and also on the first season of *Scandal*, and *Crossing Jordan*, so I've had the job in three different formations. I enjoy the job. I enjoy having a place to call home. However, I think if I were to do the job again, I'd want to do it as a producer/director who directed the pilot. In other words, I'd like to have much more control over the show itself, and to really be able to take that next step in terms of defining the visual language and style of the show going forward. And to do that you need to be in on it from the start, with the pilot.

The directing began for you with *Voyager*, with the episode "Riddles." What do you remember of prepping for that? Which regular *Voyager* directors did you watch most closely to prepare?

I was on the set a lot, and observing a lot of directors there. I remember Rick Kolbe, who is no longer with us. I watched him a lot, but I was also being a shadow on other shows on the [Paramount] lot. When I wasn't working on *Voyager*, I would go on to *Angel* and *Buffy*, and observe as a director there. I also observed on *Crossing Jordan*. Any show that I could get on, that I could see different ways of working and be a fly on the wall, that was informative. Then I'd go into editing sometimes, to watch the day's work assembled, so I could see the process. If you took advantage of it, Paramount really became – and Robbie could attest to this, too – the best university ever. The doors were open to us. I really thank Rick Berman for that, for allowing me to have the world's best education. There are many directing students going through universities who've not had that kind of opportunity.

But, like you said, "Riddles" was my first *Star Trek* episode. It was wonderful. It was a really good script. My D.P. (Director of Photography), Marvin Rush, was so supportive, and it's very rare that you get an opportunity as a first-time director to be in a situation where people really want you to succeed. The coolest thing that I forgot to mention about *Hell on Wheels* was that I was finally reunited with Marvin. He was the D.P. on that, and it was the first time we'd worked together since *Enterprise*. So it was a wonderful reunion, and that's another reason why I had such a great time up in Canada, shooting *Hell on Wheels*.



Tuvok caught napping, in Dawson's directorial debut, "Riddles"

"I DO ENJOY ACTING, AND I SHOULD MAKE SURE THAT I GET ON THE OTHER SIDE OF THE CAMERA EVERY SO OFTEN, JUST BECAUSE IT MAKES ME A BETTER DIRECTOR."

How different or similar a director are you now from when you helmed "Riddles"?

That was my first stab at trying to figure out how to do it, how *I* do it. I've developed methods and learned so much. Obviously, [*Voyager*] was a cast and a show I was very familiar with. One of the things I've learned, having done nine shows in 2014, is how to drop into eight or nine different families, and at different points in the season, and adapt to that. I've become good at something that basically takes experience to become good at, which is to know how to adapt to various situations that might arise. That only happens from experience. I didn't have that when I did "Riddles," nor did I need it, because of that unique situation. But now, I think, part of what a director needs as part of their warehouse of tools is to be able to settle into all of these families, make yourself at home, understand different styles and different ways of working, and somehow still put your mark on the shows that you direct. That just takes years and years of practice.

Following up on that, if we sat down with you now and screened "Riddles," would you smile or cringe, or maybe both?

[Laughs] I'm still proud of that episode. Number one, it was very well written, and I came to it with a strong vision, and Marvin [Rush] helped realize that vision. I'm very proud of my instinctual work on that show. Tim [Russ] was so fabulous [as Tuvok]. It's interesting, because I still have my script and my notes. I keep them throughout the years so that if there's something I did in a certain episode, or equipment I used, or just various other things, I can go back and say, "What did I do in that scene?" So I've got everything. So I still have my "Riddles" script, and I'm still very proud of the choices I made. Sometimes you can make great choices when you're naïve and don't know that you can't, or shouldn't, do something. Marvin is very much a rebel. So when I came up with ideas for certain shots, he didn't say "No." We went out there and did things I might've stopped myself from doing if I'd had more experience. [Laughs]

AT THE HELM

Dawson's *Trek* directing resumé:

STAR TREK: VOYAGER

"Riddles" Season 6, Episode 6

"Workforce, Part II" Season 7, Episode 17

STAR TREK: ENTERPRISE

"The Andorian Incident" Season 1, Episode 7

"Vox Sola" Season 1, Episode 22

"Dead Stop" Season 2, Episode 4

"Dawn" Season 2, Episode 13

"Bounty" Season 2, Episode 25

"Exile" Season 3, Episode 6

"Chosen Realm" Season 3, Episode 12

"Doctor's Orders" Season 3, Episode 16

"E2" Season 3, Episode 21

"Awakening" Season 4, Episode 8





According to Dawson, Torres started out as one angry Klingon

B'Elanna had a full arc. In your view, who was she when we met her, and how did her seven years spent among the *Voyager* crew, on the other side of the galaxy, change her?

I think they peeled away her layers. If you look at "Caretaker," that was one angry Klingon there and gradually you saw a lot of sides of her, thanks to the writing. You saw her struggle with her heritage, and her size. You saw her struggle to have a relationship in space, which is probably as difficult as having a relationship on Earth. Robbie [Duncan McNeill] just made a great mate too, to struggle with and learn from. And I loved that they didn't make it easy. All the way through the pregnancy and to the end, I was thrilled with where they took her character. And they listened. I would have meetings with Brannon [Braga] and/or Rick [Berman], depending on who was at the helm, and discuss ways to take the character. Then you would see it in the scripts the next year. That was nice. I appreciated that they listened to us as we got to know our characters, and allowed us to help guide them.

If we walked into your house today, would we know you were on *Voyager*? Do you have a phaser somewhere, a poster in your office?

[Laughs] I'm sitting in my office right now, and I'm looking at three things I've got that are up. I've got the Hirschfeld [caricature drawing] that we did with the cast, which I love. I've got the *TV Guide* covers, one that's with Robbie and me, and one with just me. And I've got my slate from the first time I directed, with Marvin's and my name on it. I've got that framed and up in my office. So those, among other things, are what I've got around from *Voyager*. I've got things from other shows and theater things I've done, too, but the *Voyager* side is represented by the Hirschfeld, the *TV Guide* covers, and the slate.

You still do the occasional convention appearance. How do you find meeting old fans and new, younger fans, and also reconnecting with your castmates?

That's it, right there. I hadn't done one in a while and I did one in Germany in May [2014], and it was so much fun. I hadn't seen Garrett [Wang] in forever. The fans were terrific, and so respectful and so interested, and it was a nice feeling to get back and reconnect with all of them. What I find amazing, as I go from show to show as a director, is that there are all these



ON VOYAGER'S FINALE

"I think our entire cast would've loved an episode where at least part of it dealt with being back home. We all had images in our head, because that's what you do when you're 'lost in space.' You imagine what it's going to be like when you get home. It would've been interesting to explore that. There were just so many possibilities. So that would've been fun, but it's not really a regret. Things have to end when they end, and it was a great ride."

You also did multiple episodes of *Enterprise*. How different as an experience was that, and are there episodes you're particularly fond of among them?

I loved the Andorian episode, but I don't remember the name... It was the one where we established that species. It might've been one of the first two I did. I ended up doing nine or ten of them.

That was "The Andorian Incident."

That's it. I should remember that.

That was your first one, actually.

Oh, was it the first one? That's the one that comes to mind. I enjoyed that episode very much. Scott Bakula was a real pro. I enjoyed the idea of the show being a prequel. That whole concept was very interesting. I viewed it as a launching pad. That was the first time I was just a director and not an actor, and I was learning how to do that. Then, from there, I moved on to other shows.

2015 marks *Voyager*'s 20th anniversary. Does it feel like yesterday, a lifetime ago, or somewhere in between that you started on the show?

Well, it doesn't feel like 20 years, but it doesn't feel like yesterday. I feel like a lot has happened since then. Twenty years does seem like an awfully long time. But I'm not surprised. Time is just going by so darn fast.



Torres is about to get an unexpected promotion, in "Caretaker"

"STAR TREK HAS THE ABILITY TO REALLY EXAMINE A STORY ON SO MANY LEVELS, MORE SO THAN OTHER SHOWS."

hidden *Trek* fans, whether they're in the cast or crew, or day players. People will privately come up to me and let me know they're huge fans of the show. Sometimes I forget. I'm at work, and I'm doing my thing, and somebody will go, "Oh, by the way, I so love B'Elanna." It's a nice feeling. I mostly go, "Oh, that's so sweet. Thank you. Thank you for letting me know." I went into a network meeting the other day. One of the executives was a huge fan of all the *Trek* shows, and we were talking about the great storytelling, that when stories are told well in the *Star Trek* world, they're told really well. People who understand that respect *Star Trek*, and it's why these shows still hold up.

Some people loved *Voyager*, while others found it inconsistent. Objectively, how do you look back on the show creatively, and in terms of its place in the *Star Trek* pantheon?

I think, like all of the shows, any show actually, it's hard to hit it out of the ballpark every time. But what's great about the *Star Trek* world is, like I said, the potential, that when you've got a good script, and people really join together to tell it, *Star Trek* has the ability to really examine a story

on so many levels, more so than other shows. It's the way that it's constructed, and the way it can address geopolitical ideas, religious ideas, character-driven moments, that are just daring and told in a kind of elevated way. When it's at its best, *Star Trek* is the best. Can you do that on every single episode? No. But there are episodes that stand out on all of the *Star Trek* series that I think are just classics, and they all are on par with each other.

Would you trade your *Voyager* experience for anything?

No, I wouldn't. It changed my life. I've said this before, but I went into *Voyager* not knowing much about the *Star Trek* world. I had just gotten married. I had no kids. I left the seven years on *Voyager* with two children, and as a director [laughs]. So a lot happened in those seven years, and it taught me so much. They were just the best seven years, and I'm still reaping the benefits of what I learned and experienced during that time. ▲





WILD ABOUT HARRY

Both were talented graduates whose first major assignment was aboard a starship named *Voyager*: it turns out Ensign Harry Kim and **Garrett Wang** – the actor behind the character – had a lot in common. As the show approaches a milestone anniversary, Wang looks back at his time on the show, and the opportunities that *Star Trek* has offered him. By **Ian Spelling**

Garrett Wang traversed the vast expanse of the Delta Quadrant for seven years as Harry Kim on *Star Trek: Voyager*, and it seems all that deep space travel has given him something of a wanderlust. Since the show ended, Wang's spent as much time extensively touring the world as he has pursuing acting roles. In some cases the traveling has been for convention appearances, but more often than not lately, he's hit the road to catch up with distant friends.

"I've been on a bit of a kick with the traveling because, in the past year or so, I've had more than one friend pass away," Wang reflects. "It's been a little rough, because they've been younger than I am. One of them was nine years younger. So that got me

thinking about all the friends I've talked to and said, 'Yeah, I'll come out and see you,' but I never do. So this whole last year I've been focused on going to see old college buddies and whatnot across the country, and making sure that I've reconnected with people. That's important to me. And I have to say, I can thank *Star Trek* for me being able to do this. Part of it is traveling to the conventions, where I'm in some new place, and part of it is the passive income I get from doing the conventions, which lets me afford not to audition and chase acting work.

"It's amazing that it's lasted so long, the conventions," Wang reflects, his mood lightening, "At a certain point you think, 'Well, everyone's got William Shatner's autograph,' or anyone from the

"WE'RE COMING UP ON THE 20TH ANNIVERSARY OF THE SHOW'S DEBUT. THAT JUST BLOWS ME AWAY."



"I REALLY WISH THERE WERE A *VOYAGER* MOVIE. I THINK IT WOULD'VE ANSWERED A LOT OF QUESTIONS."

original series. You think, 'Oh, they've tapped out that market,' but it's not true. Thanks to DVDs, Blu-rays, Netflix... with the existence of all these different ways to watch *Star Trek*, whether it's the original or *The Next Generation*, *Deep Space Nine*, *Voyager* or *Enterprise*, there's constantly a new crop of people that are growing up to watching age, and becoming fans of *Star Trek*. And these new fans want to meet us, get a picture with us, have us sign an autograph.

"To this day, I haven't seen a *Friends* convention or a *Seinfeld* convention, so we're kind of like the slow tortoise," Wang continues, laughing. "We're completing the race, and sometimes winning the race, and we're beating out the jackrabbits. It's a funny thing, when you think about it. It's quite amazing that the *Star Trek* conventions are still there and still going on for us."

MASTER OF CEREMONIES

Though he's avoided the limelight, Wang hasn't exactly vanished, either. During a recent conversation with *Star Trek Magazine*, he filled us in on his current projects, and they're pretty impressive. He recently completed work on *Unbelievable!!!!*, an independent film with a plethora of *Star Trek* alumni in it. He's also added a new twist to his convention appearances; often he does far more than take to the stage and talk, then answer questions from fans. These days, thanks to his energetic stage presence and an innate ability to think on his feet, Wang has emerged as a go-to master of ceremonies for conventions. Just mention *Unbelievable!!!!* and the emceeing gigs to Wang and he speed-talks about them for a good five minutes.

"The movie *Airplane!* is essentially the type of humor *Unbelievable!!!!* has, very broad comedy, but it's set on a lunar base," Wang says. "I play the designer of the lunar base. Something has gone wrong. We've lost contact. So they send a mission team there to see what's going on, and that group includes me, Tim Russ, who plays a doctor, which is pretty funny, and Chase Masterson, who pilots our shuttle. We've also got a marionette puppet which is similar to the puppets you saw in *Thunderbirds*. And the puppet is very much in the image of Captain

Kirk, or William Shatner. We had a good time working on it. And there are a lot of *Star Trek* people in that. I didn't work with all of them, but they have Bob Picardo, Nichelle Nichols, Walter Koenig, Michael Dorn, Linda Park, Nana Visitor. It's a mix of regulars and guest stars from all of





Kim determines to own the day, in "Ashes to Ashes"

the different *Star Trek* shows. I know they also have a yes from Whoopi Goldberg, but I don't know if she's shot her scene yet.

"The convention emceeing, it's interesting how it happened," Wang says, "Openings popped up, and I just happened to be in the right place at the right time. I am the head of *Trek Track* for DragonCon. This year is my fifth year with them. Also, FedCon, I've been emceeing that one in Germany for about the same number of years as DragonCon. Five years. I guess I'm a natural master of ceremonies. That's the way it's been happening. I also just moderated the *Aliens* cast reunion at the Calgary Expo. That had everyone, including Bill Paxton and Sigourney Weaver. That was a pretty huge deal, to get everyone. So, the emceeing has been a lot of fun, and very different for me."

A LITTLE SURREAL

While everyone seems focused on the upcoming 50th anniversary of *Star Trek*, another landmark has crept up on the cast of *Voyager*, Wang included. He calls it a "little surreal" that *Voyager* ended in 2001, and the more he thinks about it, the more surreal it is.

"Thirteen years is one thing," says Wang, in astonishment, "but if you consider that we started *Voyager* in 1995, we're coming up on the 20th anniversary of the show's debut. That just blows me away. I don't know what else to say. The funny thing is, I still feel like it's yesterday at times. I'll think, 'Oh, my God, I just finished working on *Voyager*,' and then I realize how long it's been off the air. It's such a long time. People have had kids in that time period. People I know, people I've worked with, have passed away in that time period. So it is a little bit incredible to think that it's almost 20

WANG'S TOP VOYAGES

Harry Kim found himself in many dangerous predicaments during *Voyager*'s long journey back to the Alpha Quadrant, but two episodes in particular stand out for Wang:



"THE CHUTE"

Season Three,
Episode Three

Harry Kim and Tom

Paris are held prisoner

in a maximum security detention center, deep underground. Their only possible escape route is via a chute protected by a force field... Can they find a way out before a neural implant used to control the prisoners drives them insane?



"TIMELESS"

Season Five,
Episode Six

Fifteen years after

Voyager crash-landed

on a frozen planet, sole survivors Harry Kim and Chakotay return to the crash site in an attempt to change the past, only to find their actions are what caused the disaster in the first place. Can Harry find another solution?

"I killed them! They trusted me and I killed them!"

Harry Kim, "Timeless"

years since we started, and 13 years ago that we stopped."

Wang arrived at *Voyager* as an acting newcomer. He only had a couple of credits to his name at the time, including an episode of a short-lived American sitcom called *All-American Girl*, but landed the role of Harry Kim after a half-dozen auditions. In his earliest interviews about the show, the actor spent much of his time discussing his relative lack of familiarity with *Star Trek* (he'd seen a few episodes of *The Next Generation*), politely explaining to journalists and fans alike that he pronounced his last name as "Wong," and asserting that it seemed to him that good roles for Asian or Asian-American men seemed to

"EVERY SINGLE ACTOR ON THAT SHOW, THEY WERE SO FUNNY OFF CAMERA."



A rare opportunity for Wang to play it for laughs, in "Bride of Chaotica"

come around once every decade (George Takei as Sulu in the 60s, Jack Soo as Sgt. Yemana on *Barney Miller* in the 70s, Dustin Nguyen as Harry Loki on *21 Jump Street* in the 80s). And, of course, he fielded plenty of questions about *Star Trek's* infamous technobabble.

Looking back, though, one question mattered to Wang more than all others: What were his hopes and aspirations for Harry Kim, and how close did he come to realizing them?

"He was such a novice, green character, and I just wanted to be able to develop him in a nice way, and add some complexity to the character as time went on," Wang replies. "I think I achieved that, for the most part. I really wish there were a *Voyager* movie. I think it would've answered a lot of questions. The first hour of the final episode was great, and the second hour, it just tied up everything too quickly. I think we deserved a movie. I think every *Trek* cast deserves a feature film. It just kind of stinks that the features ended with *The Next Generation*. It would have been nice for us to get something, for the *Deep Space Nine* guys to get something, and for the *Enterprise* guys as well. *Enterprise's* final episode really was a *Next Generation* episode. It would have been lovely for them to get some kind of feature.

"Every convention I go to, that's always a question. Every fan asks, 'Is there ever going to be a *Voyager* movie?' And the fan that asks it is waiting with bated breath for me to

say, 'Possibly.' But I always tell them, 'No, I seriously doubt it.'"

ARACHNIA-PHOBIA

When pressed about his feelings on Kim, and if he felt the character remained largely unexplored over *Voyager's* seven seasons, Wang points out the positives before speaking his mind in detail.

"Hmm..." he ponders, "I liked how he took on more responsibility, and he became a very integral member of that crew. Tom Paris sort of took Harry under his wing and, after a certain amount of time, Harry started looking out for Tom, in a way. Harry came into his own, and that was nice to see, because he grew up in front of everybody's eyes. He went from being a new



Captain Kim remembers the old days, in "Endgame"

"FOR QUITE SOME TIME AFTER *VOYAGER* ENDED, I OFTEN DOUBTED WHETHER OR NOT I DESERVED TO EVEN BE IN THIS BUSINESS."

graduate from Starfleet on his first mission, all the way to the point where we got back home and he had so much experience under his belt. That was nice. I was happy about that. What I was not happy about was I felt there needed to be an injection of comedy. I think with any type of drama on television, especially something like *Voyager*, where it's life and death every episode for somebody, and sometimes for the entire ship and crew, you need to balance that with comedy.

"They did throw in comedy, but it was pretty much just with Bob Picardo and Ethan Phillips' characters," he says. "The only time I was really allowed to be funny was in 'Bride of Chaotica', and in any episode with those Captain Proton holodeck sequences. We could add a



Garrett Wang as Ensign Harry Kim

I loved being on set to see her have fun with that character. It was electric. So there was a little bit there for Harry, but I really felt there were other opportunities.

"Every single actor on that show, they were so funny off-camera, from Robert Beltran to Tim Russ to myself to Kate," Wang continues. "We were just as funny as Bob and Ethan, but they didn't let us show that. And that's my biggest regret. I wish I would have stood up more and said something. Or I wish I'd been as persistent as Bob was in getting ideas he had for his character translated into the small screen, and into the Doctor. Bob, unlike myself, kept

a meal at a Los Angeles steakhouse. Phillips recently moved to Manhattan to pursue stage work, so the other guys Facetime with Phillips when they assemble, to make sure he's part of the action. Wang recalls one of the gang's most recent gatherings.

"Robbie (Robert Duncan McNeill) started off by saying that he'd been directing an episode of a show in Vancouver, Canada, and that he'd spent two weeks in a hotel room there," Wang recalls. "During that time, because in Canada they run *Voyager* at least once every day, he said he got a chance to watch a lot of *Voyager* episodes. And he said to me, 'Garrett, I don't know if maybe I was so wrapped up in terms of your personal life, in terms of who you were dating, but I guess I never really paid attention to your acting. But after sitting there in that hotel room for two weeks watching *Voyager* episodes, you really, really impressed me. You really did a great job. You tore it up. You turned in some fabulous performances.' That was the nicest thing I'd heard in a long time. Just to have that validation from Robbie, who really has an eye for directing and, as a director, for performance, it felt so good. I looked over at Bob Picardo, and I said, 'Yeah, Bob. Did you hear that?! At least somebody thinks I can act. Somebody's complimenting me.' And Bob said, 'You know me, Garrett. I don't compliment anybody.' So we had a nice little laugh, but I just needed to hear something like that. For quite some time after *Voyager* ended, I often doubted whether or not I deserved to even be in this business. But to have something like what Robbie said come out of the mouth of someone I'd worked with for so long, it was golden. It was absolutely golden." ▲



A breath of fresh air for Kim, in "Demon"

little bit of our own flair there. That all came from me, Robbie [Duncan McNeill] and Kate [Mulgrew]. Kate's Arachnia was just delicious. I remember being on set going, 'Wow!!!' When I was doing something different, I couldn't really see it unless I was looking in a mirror, but when I got to see the other actors playing around, especially Kate playing Arachnia, it was great. She was playing the captain, so she was always being directed to stay so serious and so commanding. Seeing her play Arachnia, and seeing her in that get-up, it was just awesome.

on calling the producers when he had an idea. I'd stopped calling them. He wore them down. If I'd taken his tactics, you might have seen some much funnier scenes from the other human characters on *Voyager*."

STEAK OUT

These days, the "*Voyager* boys" – Wang, Russ, McNeill, Picardo, Phillips and Robert Beltran – remain good friends. They cross paths at conventions and, for more than a decade, have gotten together two or three times a year for



ALL I ASK IS A TALL SHIP

For 50 years, a Starship by the name of *Enterprise* has swept television viewers and movie fans to strange worlds and thrilling adventures, but her continuing voyage in *Star Trek's* fictional universe has spanned centuries. **John Ainsworth** charts the on-screen history of the most famous space ship in science fiction.

50 YEARS OF THE *STARSHIP ENTERPRISE*

Enterprise. The dictionary definition of the word is "An undertaking, especially one of some scope, complication, and risk" – a fitting description to apply to those who have ventured out in to the unknown to discover what lies beyond the boundaries of human knowledge and understanding. From the exploration by sea of mother Earth, to the continuing voyages into the uncharted depths of space, there have been ships called *Enterprise*.

In the early years of space flight development, there were two ships christened *Enterprise*. The first was the space shuttle *Enterprise* OV-01, a re-usable space vehicle launched in the late 20th Century that was employed to convey passengers and equipment to lower Earth orbit. The *U.S.S. Enterprise* XCV 330 was a further development

of the space flight programme, but it was with the launch of the *Enterprise NX-01* in 2151 that Earth's journey to the stars really began.

Following Zefram Cochrane's successful attempt to travel faster than the speed of light in 2063, work commenced over the next three decades on the development of the warp drive. This culminated in the creation of the first warp 5 engine, which would make travel between the stars, in comparatively short time spans, an achievable goal. The *Enterprise NX-01* was the first ship to be built with the warp 5 engine and, commanded by Captain Jonathan Archer – whose father had been instrumental in the development of the warp drive – it marked the beginning of mankind's exploration of interstellar space. **CONTINUES OVER**

I NAME THIS SHIP...

There have been many ships throughout history named *Enterprise*, with one of the earliest being the 17th/18th Century French frigate *L'Enterprise*, which was captured by the British in 1705 and renamed the *HMS Enterprise*. Britain's Royal Navy have had 13 ships called *Enterprise* or *Enterprize*, whilst the United States Navy had eight, six of which were commissioned and therefore used the 'U.S.S.' (United States Ship) prefix. The *U.S.S. Enterprise* aircraft carrier, CVN-65, made an appearance in *Star Trek: The Voyage*

Home, although its 'part' was actually played by the *U.S.S. Ranger*. Following a fan letter campaign by *Star Trek* fans, the very first space shuttle was christened *Enterprise*, although – unlike in the fictional *Star Trek* universes – it would ultimately only be used for test flights in the Earth's atmosphere, and would never venture into outer space. Due for launch in 2014, and also named after *Star*

Trek's own *Enterprise*, is the *VSS Enterprise*, the first of five commercial suborbital spacecraft to be operated by Richard Branson's Virgin Galactic, allowing 'space tourists' a taste of genuine space travel.

NX-01

FIRST APPEARANCE: *Star Trek: Enterprise* "Broken Bow"

LAST APPEARANCE: *Star Trek: Enterprise* "These Are the Voyages..."

The *NX-01*, created for *Star Trek: Enterprise*, was the first *Enterprise* ship for any *Star Trek* series or movie to only ever exist as a computer generated image rather than a physical model. CGI illustrator Doug Drexler originally created what he believed to be a mock-up of the *NX-01*, but his design would evolve into the version of the ship used in the production of the series.



CONTINUES FROM PAGE 93 »

During its ten years of service, the *NX-01* played a pivotal role in mankind's evolution as a key player in interstellar relations with other species, which would lead to the formation of the Coalition of Planets, a precursor to the United Federation of Planets. The *NX-01* was eventually taken out of service in 2161, having paved the way for the development of even more advanced vessels of exploration.

CONSTITUTIONAL

One of the most celebrated ships to bear the name *Enterprise* was the *U.S.S. Enterprise NCC-1701*, one of a large group of *Constitution* class starships commissioned by the Federation's Starfleet, in the early to mid-23rd Century. Captain Robert April contributed to the construction of the ship, and took the center-seat during her earliest missions. Captain Christopher Pike was later to command the *Enterprise* for over ten years, from the early 2250s. During this time, Pike was served by Spock, his half-Vulcan, half-Human science officer. Spock would remain with the *Enterprise* after Pike's departure, to serve with her

"THE ENTERPRISE NX-01 WAS THE FIRST SHIP TO BE BUILT WITH THE WARP 5 ENGINE."

new and ultimately most celebrated Captain, James T. Kirk.

Tasked with a five-year mission of exploration, Kirk would lead the *Enterprise* to discover many new worlds, and make first contact with over 20 species. The ship also became the first vessel to make a deliberate return trip back in time, to Earth's past.

Following the successful completion of the five-year mission, Kirk was promoted to Admiral, reluctantly relinquishing command of the *Enterprise*. In the 2270s, and after many years of service, the *Enterprise* was put into spacedock in Earth orbit, where it underwent an almost total redesign and refit, taking two-and-a-half years.

NCC-1701

FIRST APPEARANCE: *Star Trek* "Where No Man Has Gone Before"

LAST APPEARANCE: *Star Trek III: The Search for Spock*

The original *Enterprise* was created by the art director and designer of the original *Star Trek* series, Matt Jefferies, who also designed the sets for the interior of the ship. Jefferies initially created a three-foot demonstration model of the ship. Once this was approved by *Star Trek* creator Gene Roddenberry, an 11-foot model was constructed by Volmer Jensen's model shop and was used in the production of the first *Star Trek* pilot, "The Cage". The model was then slightly modified for the second pilot, "Where No Man Has Gone Before", and then modified further for the series proper. Shots of all three variants are used throughout the three original seasons of *Star Trek*. Jefferies' distinctive design for the *Enterprise* would form the basis of all future interpretations of the vessel and, indeed, many other starships seen in the *Star Trek* TV shows and movies. Jefferies' original production model of the *Enterprise* is an exhibit at the National Air and Space Museum, at the Smithsonian Institute in Washington DC.

For *Star Trek: The Motion Picture*, a refitted version of the *Enterprise* was introduced. Based on Matt Jefferies' designs for the aborted *Star Trek: Phase II* TV series, Andrew Probert was responsible for the design and construction of the new *Enterprise* model. This new model would be used to represent the NCC-1701 for the first three *Star Trek* movies.



Although Kirk himself had selected Willard Decker as the Captain of the new *Enterprise*, the threat from the invading *V'Ger* entity prompted Kirk to once again take personal control of the ship that he had come to love.

With the *V'Ger* crisis successfully averted, the *Enterprise* eventually became a training vessel for new Starfleet cadets. It was during a training mission in 2285, with Admiral Kirk on board as an observer (along with many of his original crew as instructors), that the ship was attacked by Khan Noonien Singh, an old adversary of Kirk's who had hijacked the *U.S.S. Reliant*. Once again taking command of his old ship, Kirk was able to use his skill and experience to defeat Khan. However, one casualty in the conflict was his closest friend, Spock.

Returning the battle-scarred *Enterprise* to Earth spacedock where it was to be decommissioned, Kirk learned that, despite his death, Spock's life essence lived on. Defying orders, Kirk and members of his loyal crew stole the *Enterprise*, returning to the Genesis planet where Spock's body had been laid to rest. Although successful in finding

Spock, an encounter with a group of hostile Klingons forced Kirk to sacrifice the *Enterprise*, triggering the ship's self-destruct mechanism. The ship exploded in orbit above Genesis, bringing its illustrious career to a sad conclusion.

THE A-TEAM

The name, though, was to live on. Some months after the Genesis incident, Kirk and his comrades – including a regenerated Spock – were responsible for saving the Earth from destruction by a seemingly unstoppable alien probe. In recognition of their heroic actions, their previous insurrection was overlooked, although Kirk would be 'punished' by being demoted to the rank of Captain. He and his crew were assigned to a brand-new ship which, it transpired, was a *Constitution* class vessel named, *U.S.S. Enterprise NCC-1701-A*.

Although initially fraught with technical problems, the new *Enterprise* and her crew would go on to participate in many assignments for the Federation. This included a mission to resolve the kidnapping of the

NCC-1701 (alternate reality)

FIRST APPEARANCE: *Star Trek* (2009)

LAST APPEARANCE (TO DATE): *Star Trek Into Darkness*

The alternate reality version of the *NCC-1701* was a CGI model designed by Ryan Church. Although clearly based on Matt Jefferies' original version of the *Enterprise*, Church also incorporated elements introduced in the first six *Star Trek* movies.



Human, Klingon, and Romulan ambassadors on Nimbus III, which would lead to an encounter with a god-like being at the center of the galaxy.

By 2293, the *Enterprise-A* and her crew were approaching retirement. Their final mission was to escort Klingon chancellor Gorkon during peace negotiations with the Federation. Kirk and the *Enterprise* became pawns in attempts by both Humans and Klingons to prevent peace. However, Kirk and his crew were able to unmask the conspirators and pave the way for a settlement between the two space powers – a fitting conclusion to the voyages of the *U.S.S. Enterprise* under the command of the illustrious Captain James Kirk.

But Kirk's association with a ship named *Enterprise* wasn't quite over.

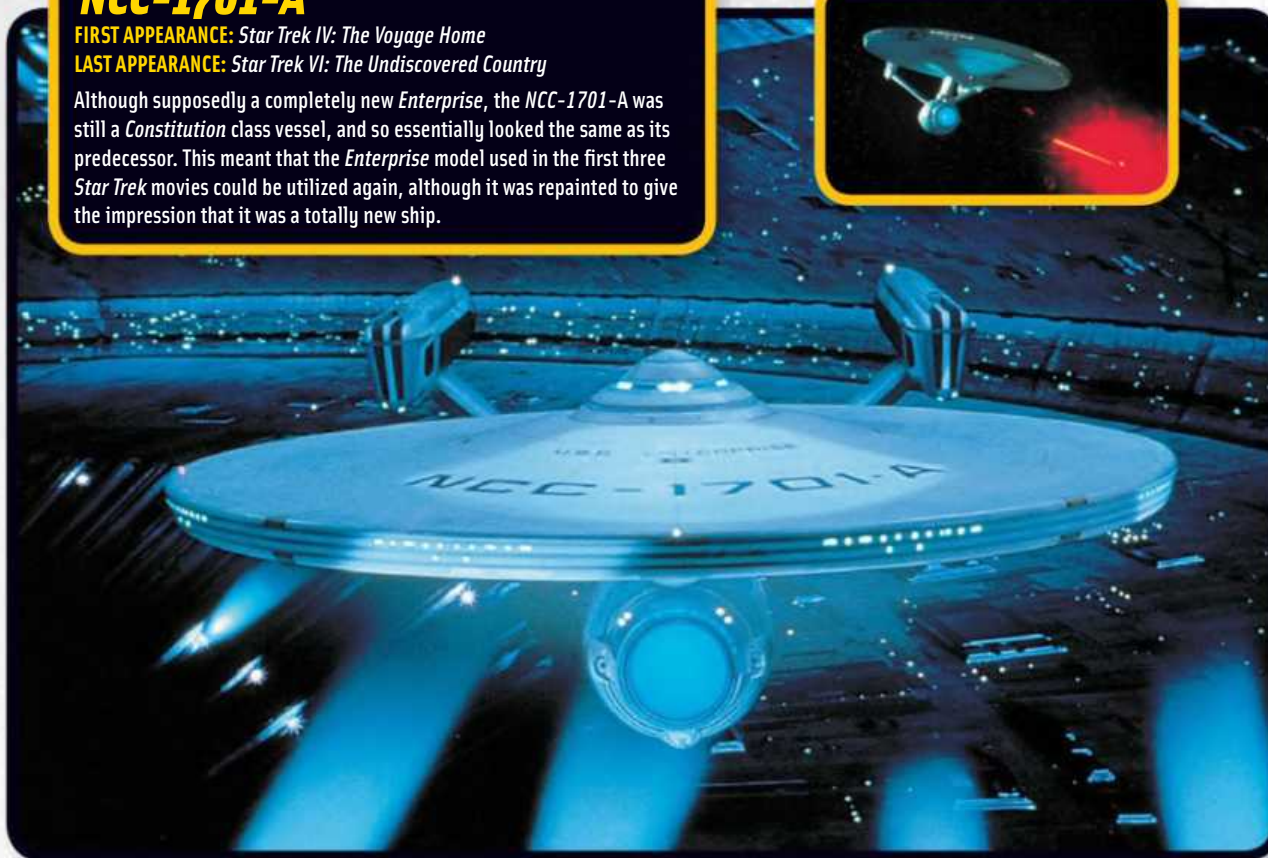
Shortly after the decommissioning of *Enterprise-A*, Kirk was invited as a guest to the launch and short maiden voyage of its successor, the *Excelsior* class *U.S.S. Enterprise NCC-1701-B*. Commanded by the inexperienced Captain John Harriman, the *Enterprise-B* soon encountered trouble when it answered the distress calls of two transport ships carrying refugees, that had become ensnared in the energy distortion field known as the Nexus. With time running out, and the under-equipped *Enterprise-B* itself becoming caught in the deadly Nexus, the flustered Captain Harriman deferred command of the vessel to Kirk. Although too late to save one of the transport ships, Kirk was able to rescue the passengers and crew of the other, and instigated a means of freeing the *Enterprise-B*. However, in

NCC-1701-A

FIRST APPEARANCE: *Star Trek IV: The Voyage Home*

LAST APPEARANCE: *Star Trek VI: The Undiscovered Country*

Although supposedly a completely new *Enterprise*, the NCC-1701-A was still a *Constitution* class vessel, and so essentially looked the same as its predecessor. This meant that the *Enterprise* model used in the first three *Star Trek* movies could be utilized again, although it was repainted to give the impression that it was a totally new ship.



NCC-1701-B

APPEARANCE: *Star Trek Generations*

The 1701-B was an *Excelsior* class vessel. The *Excelsior* model had first appeared in *Star Trek III: The Search for Spock*, designed by Bill George, and went on to be used to represent a variety of *Excelsior* class ships in the later movies, as well as the TV shows. For its re-use in *Star Trek Generations*, the model was slightly modified to give the 1701-B a distinctive look of its own.



"TASKED WITH A FIVE YEAR MISSION OF EXPLORATION, KIRK WOULD LEAD THE ENTERPRISE TO DISCOVER MANY NEW WORLDS."

doing so, Kirk himself succumbed to the devastating power of the Nexus, and was presumed dead.

The *Ambassador* class heavy cruiser *U.S.S. Enterprise NCC-1701-C* saw active service in the mid-24th Century. In 2344, she was under the command of Captain Rachel Garrett, and played a decisive role in relations between the Federation and the Klingon Empire, when she defended a Klingon outpost on Nerendra III from attack by four Romulan *Warbirds*. The *Enterprise-C* was destroyed in the battle, with all aboard presumed lost. However, the Klingons were so impressed by the willingness of a Starfleet crew to sacrifice themselves in an attempt to save Klingon lives, that they became more receptive to the establishment of a lasting peace.



NCC-1701-C

APPEARANCE: *Star Trek: The Next Generation* "Yesterday's Enterprise"

The initial design for the *Enterprise-C* was the creation of Andrew Probert, who had already designed the *Enterprise-D* and was endeavoring to work out the evolution of the *Enterprise*. Accepting that the *Enterprise-B* would be based on the pre-existing design of the *Excelsior* class ship, Probert sketched a design of the *Enterprise-C* as an intermediary design between the *Enterprise-B* and *Enterprise-D*. Following Probert's departure from *Star Trek: The Next Generation*, his replacement, Rick Sternbach, inherited the sketch of the *Enterprise-C* and used it as the basis for his final design of the ship as seen in "Yesterday's Enterprise".



NCC-1701-D

FIRST APPEARANCE: *Star Trek: The Next Generation* "Encounter at Farpoint"

LAST APPEARANCE: *Star Trek Generations*

Having been part of the design team on *Star Trek: The Motion Picture*, Andrew Probert had painted his own interpretation of how a new *U.S.S. Enterprise* might appear, inspired by but departing from Matt Jefferies' original design. Several years later, when Probert was employed as a Senior Illustrator on the new *Star Trek: The Next Generation* series, his painting was brought to the attention of *Star Trek* creator Gene Roddenberry, who liked what he saw. As a result, Probert was tasked with designing the new version of the ship for the series.

Initially, two models of the *Enterprise-D* were constructed for the series: a highly detailed six-foot version, and a less detailed two-foot version. For the third season of the show, a new, four-foot model was built to replace the two previous versions. The four-foot model was refurbished for use in *Star Trek Generations*, where it appeared alongside a CGI version of the ship, and a huge, 12-foot wide model of the saucer section was built for the filming of the crash landing on Veridian III.



"THE NEW *ENTERPRISE* AND HER CREW WOULD GO ON TO PARTICIPATE IN MANY ASSIGNMENTS FOR THE FEDERATION."

D IS FOR DISCOVERY

It would be nearly 20 years before another Starfleet vessel would be named *Enterprise*. In 2363, the *U.S.S. Enterprise NCC-1701-D* was launched from the Utopia Planitia ship yards in Mars orbit. The *Galaxy*-class explorer ship was placed under the command of Captain Jean-Luc Picard. Considerably larger than its predecessors, the *Enterprise-D* was intended for deep space exploration, and accommodated the families of its crew, including children.

For a period of seven years, the *Enterprise-D* undertook a wide variety of missions for Starfleet. Thanks to the seemingly limitless powers of the super-being known only as 'Q', the ship traveled farther than any

NCC-1701-E**FIRST APPEARANCE:** *Star Trek: First Contact***LAST APPEARANCE:** *Star Trek: Nemesis*

The *Enterprise-E* was designed by John Eaves, under the supervision of Herman Zimmerman. Eaves was keen to give the new *Enterprise* a far sleeker, faster appearance than its immediate predecessor. Industrial Light and Magic were responsible for constructing the model of the ship, based on Eaves' designs. Aware that it would probably have to be used in at least one further movie, the model was built to last. As it turned out, for its two subsequent movie outings – and even for some sequences in *Star Trek: First Contact* – the *Enterprise-E* would be realized as a CGI model.



human ship had ever gone before – catapulted to the far reaches of the universe. It was also thanks to 'Q' that the *Enterprise-D* first encountered the Borg, alerting the cybernetic parasites to the existence of mankind, and drawing them toward the Alpha Quadrant. Although the *Enterprise* was successful in repelling the Borg invasion, it sustained significant damage, and required a major refit over several weeks at Earth Station McKinley.

The *Enterprise-D* met its unexpected end in 2371 when it engaged a Klingon *Bird-of-Prey* above Veridian III, commanded by the renegade

Duras sisters. The sisters were able to penetrate the *Enterprise's* shields with the *Bird-of-Prey's* disruptors, causing a coolant leak in the *Enterprise's* engineering section. With a devastating warp core breach only minutes away, the crew were evacuated from the secondary hull into the saucer section of the ship, which then detached and maneuvered away, to



NCC-1701-J

APPEARANCE: *Star Trek: Enterprise* "Azati Prime"

Although only glimpsed in the background, in the form of a computer graphic, the *Enterprise-J* from a possible far-future, was designed in something of a hurry by Doug Drexler, who had only two days before it had to be presented at a production meeting.



avoid the explosion. However, it was unable to reach a safe distance, and was caught in the shockwave when the warp core exploded. Out of control, the saucer plummeted towards the planet below, making a crash-landing on the planet's surface. Fortunately, casualties were minimal, but the remains of the ship were beyond salvage.

THE NEVER ENDING STORY

One year after the destruction of the *Enterprise-D*, a new *Sovereign* class U.S.S. *Enterprise-E* was launched from the San Francisco Fleet Yards orbiting Earth. The new *Enterprise* undertook a one-year shakedown cruise, once again under the command of Captain Picard. When the Borg attacked Federation space for the second time in 2373, the *Enterprise* was ordered to patrol the Romulan Neutral Zone. It was clear that Starfleet Command were concerned that Picard's previous possession by the Borg

to preserve human history. The sphere was destroyed, but not before the Borg had been able to infiltrate the *Enterprise* and partly assimilated it into their collective. Fortunately, Picard was eventually able to defeat the Borg Queen, and the *Enterprise* returned to the 24th Century with history back on its proper course.

In 2379, the *Enterprise-E* was lured to Romulus by the offer of peace talks with the new Romulan Praetor, Shinzon. But it was a ruse to capture Picard, and to discover the deployment of Starfleet vessels. Shinzon intended to use his ship, the *Scimitar*, to destroy the Earth. A confrontation between the two ships in the Bassen Rift resulted in severe damage to the *Enterprise's* saucer section, along with the destruction of Shinzon and the *Scimitar*. Towed back to Earth, the *Enterprise-E* underwent major repairs and refitting in spacedock before it could once again be space-worthy.

"IT WOULD BE NEARLY TWENTY YEARS BEFORE ANOTHER STARFLEET VESSEL WOULD BE NAMED *ENTERPRISE*."

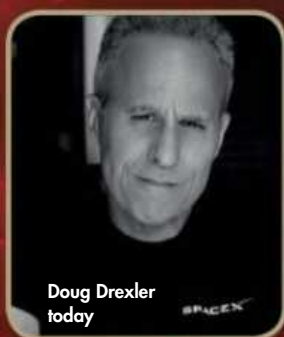
might compromise Starfleet's defense, should he be involved. However, Picard refused to stand aside, believing that his experience with the Borg would give him a tactical advantage rather than being a handicap. Disobeying Starfleet orders, Picard took the *Enterprise-E* into battle, successfully destroying the attacking Borg cube. But when a smaller Borg sphere survived the cube's destruction, and took flight into Earth's past, Picard had no choice but to take the *Enterprise* in pursuit, in order

The fate of the *Enterprise-E* has yet to be recorded, but as Captain Picard once remarked, "Plenty of letters left in the alphabet". There will always be starships named *Enterprise*, continuing the proud legacy of the vessels, crews and captains that have gone before them, testing the limits of human exploration, defending the weak from oppression, and broadening our comprehension of the universe in all its infinite wonder. ▲

CONNECTIONS

Designing A Legend

By Doug Drexler



Doug Drexler
today

Doug Drexler first joined the *Star Trek* design team on *The Next Generation*, and worked extensively on both *Deep Space Nine* and *Voyager*, but he's probably best known to fans as the designer of prequel *Enterprise*, the NX-01. His *Trek* apprenticeship, however, truly began way back in 1966, when the original *Enterprise* – and the work of her legendary designer, *Matt Jefferies* – first fired his imagination. In this special article for *Star Trek Magazine*, Doug shares his thoughts on designing for *Star Trek* and the elements that influenced Matt Jefferies' classic starship design.



Science fiction is my country. I've been a science fiction fan since before I can remember. Certainly long before it became hip and mainstream. Sci-fi used to be sort of a private club. In a way, I miss that. When I was growing up, if you read science fiction, it usually brought ridicule from your peers. I think that's how I knew it was worthwhile. If mainstream doesn't like it, you're probably on to something.

I was a well read kid and had devoured all the classics by the time I was ten years

old. There was very little on television at the time that you would call science fiction that took itself seriously. *Star Trek* in 1966 was a different animal. Yes, there was the *Twilight Zone* and the *Outer Limits*, both brilliant milestones, but *Star Trek* specialized in space opera, probably the most maligned SF sub genre. It's no surprise that the original *Star Trek* struggled to find an audience and barely lasted three years. Ron Moore, our producer on *Caprica* and *Battlestar Galactica*, once

referred to it as "the ghetto of science fiction". I thought that was very apt. There are many people today who still will have nothing to do with it, sight unseen.

TECHNOLOGY UNCHAINED

I've often been asked if I have any guidelines for *Star Trek* design. Number One: Think them out. The best *Star Trek* designs are those that exhibit a basic understanding of technology. The more the audience examines it, the more layers it

"THE BEST *STAR TREK* DESIGNS ARE THOSE THAT EXHIBIT A BASIC UNDERSTANDING OF TECHNOLOGY."

Aviator and designer of the *Enterprise*, Matt Jefferies, and his beloved Waco



Doug on the bridge of the *Enterprise-B*, and his Master Systems Display cutaway



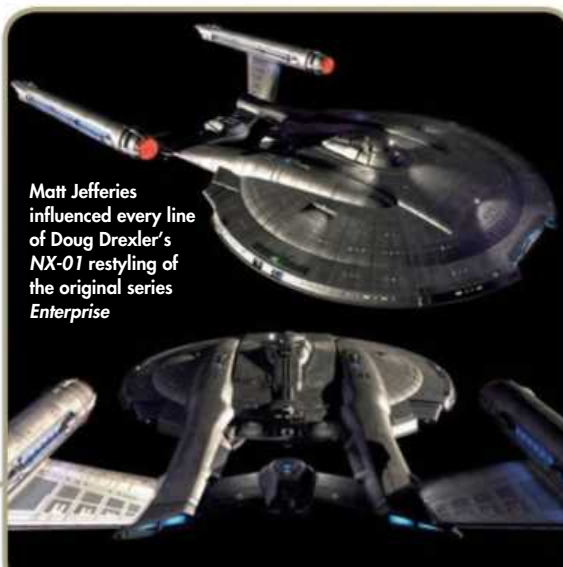
Doug putting final touches on the K7 space station for "Trials and Tribble-ations"



reveals, the more fun and interactive it becomes.

The next question is often "What kind of things do you have to think about? Technical or functional?" I'd say both, certainly. Form following function is a major lynchpin, but you can't allow yourself to be hamstrung by that. Roddenberry referred to the *Star Trek* design ethic as "technology unchained", meaning that we had gone beyond having to follow function. Part of the attraction of

Matt Jefferies influenced every line of Doug Drexler's *NX-01* restyling of the original series *Enterprise*



Star Trek is technology, as opposed to *Star Wars*, which is more fanciful. *Trek* designers like Mike Okuda, Rick Sternbach, and Andy Probert know where it's all going, how it comes apart, and what it does. We relish that part of it, and understand that's what gives it its pedigree. Starfleet design exudes a sense of organization. Console and interface design on *Trek*, especially those overseen by Mike Okuda, reinforce the feeling that there is a very real technology at work here.



BIRTHPLACE OF A LEGEND

That debate about whether the *NCC-1701* was built in space, orbiting over the San Francisco Yards, or on the ground in Riverside, Iowa? The 2240s versus the 2250s? They're BOTH wrong. Try Burbank, California – in 1964. Here's proof: Richard Datin's iconic photograph of December 29th, 1964. That was the day he took delivery of the 11-foot *Enterprise* filming model from Volmer Jensen's Production Models Shop staff, in "beautiful downtown Burbank", prepping to deliver it to Desilu Studios, and the waiting arms of Gene Roddenberry and the Howard A. Anderson Company, based 30 minutes away in North Hollywood.

The live-action shoot for "The Cage," the original *Star Trek* pilot (starring the late Jeffrey Hunter as Captain Christopher Pike) had just been completed, and the production was now awaiting this odd bird to fly into its visual effects department.

Larry Nemecek

"THE NEW YORK WORLD'S FAIR WAS THE BIRTHPLACE OF THE *STAR TREK* DESIGN ETHIC."



Doug and the *Utopia Planitia* model built for *Voyager*

ARCHITECTURAL TRADITION

The *Star Trek* architectural design foundation is very much rooted in the 1960s, the era that gave birth to the series. You can trace its roots back to the 1964 New York World's Fair. The Fair was a major influence on original *Trek* art director Matt Jefferies, and it continued to be for us as well. The '64 NY World's Fair was a nexus of sci-fi extrapolation influencing the look of

science fiction films, in particular *Star Trek*, to the present day. As a kid on the loose at the fair, I helped myself to all the printed material that I could carry. Some of it ended up on the wall of the *Trek* art department as a source of inspiration, three decades later.

The 1964-65 New York World's Fair was the largest international exhibition ever built in the United States, and it was all about "the future".

Doug at Brazil Fabrications, putting graphic detail on the *Voyager* filming miniature





Carrying the evolution forward with the NX refit. The tadpole gets its legs, and becomes a full-fledged starship. When the NX was being designed, the idea of eventually evolving it forward was part of the plan

Never before, and never again, would there be such an amazing conglomeration of optimistic sci-fi futurism in one place. Matt Jefferies absorbed it all with intense fascination. And so the New York World's Fair was the birthplace of the *Star Trek* design ethic. Pavilions for Ford (Welton Becket), General Motors (The GM styling staff, headed by the legendary Bill Mitchell), New York State (Phillip Johnson), and Bell Systems (Harrison & Abramovitz) left an indelible mark on *Star Trek*, and me. I'm also a fan of futurist Jacque Fresco. His work has slipped into both the *Star Trek* universe and *Battlestar Galactica*. He doesn't just design buildings, he designs societies.

AHEAD OF THE CURVE

So what is the biggest challenge in coming up with designs in a science fiction-world?

"THE *ENTERPRISE* CONTINUES TO INSPIRE AND LOOK BELIEVABLE 50 YEARS AFTER ITS CONCEPTION."

Audiences are technologically savvy today, so that brings its own challenges. Science fiction design success can be the most fleeting of all. Look how silly 1940s Flash Gordon appeared by the 1960s, yet the *U.S.S. Enterprise* still looks ahead of the curve, 50 years later. A lot of that has to do with Matt

Jefferies being an aviator and engineer. Standing the test of time is the ultimate yard stick.

The *Enterprise* continues to inspire and look believable 50 years after its conception. This put's Matt Jefferies masterpiece in the same league with such exalted designs as *Nautilus* (*20,000 Leagues Under the Sea*), *the Time Machine*, and *the Proteus* (*Fantastic Voyage*). Matt's original *Enterprise* has spun off nearly a dozen restylings over the last half decade, not to mention the probably hundreds, if not thousands of fan interpretations. It is an act of artistic genius, and it is still hurtling forward on its original inertia. I have no doubt that this fountainhead piece of futuristic architecture will continue to inspire, and entertain, for many, many years to come. A stunning accomplishment for any Hollywood designer. Congratulations, Matt Jefferies. ▲

THE ART OF INFLUENCE

The influences on the *Enterprise* itself were many and varied, taking cues from 1940s aviation, 18th century hydro-dynamics, equine physiology, and mid 20th century art deco. These anachronistic touchstones, through Matt Jefferies, conspired to conjure the greatest science fiction spaceship design ever.

VISUAL DYNAMIC CUES: THE BOEING B-17 "FLYING FORTRESS"



Matt Jefferies (center) with his crew, circa 1943, and their Boeing B-17

The Boeing B-17 "Flying Fortress" was an important influence on this iconic design solution, and it was a common background that both Gene Roddenberry and Matt Jefferies shared. Matt Jefferies was the flight engineer

and top turret gunner on a "Flying Fortress" during WWII, and the influence of the B-17 on his future design of the *NCC-1701* is major. The B-17's radial engine: just remove the propeller and add a dome. 1701 intercooler (top)

is an outgrowth of the exhaust shroud on the Boeing's engine (center). Where the B-17's cowl and shroud meet, you will see another very familiar arrangement. The cowl flaps. On the *Enterprise*, a stylized version of the B-17's cowl caps are just behind the bussard cowl (bottom).



A squadron of B-17s in flight



VISUAL DYNAMIC CUES: 20TH CENTURY ART DECO

One of the very distinctive touches on the original *Enterprise* is the subtle art deco influence, like this little bit of gingerbread in front of the pennant (bottom). We will see this element reappear at the tail of the pistol phaser. The pennant itself is also extremely art deco. Anyone who grew up when Matt did would have to be influenced by art deco's futuristic lines. Above – Some prime deco from New York City.

VISUAL DYNAMIC CUES: 18TH CENTURY SAILING SHIPS

One of the most dynamic parts of any ship is the fantail. The fantail on the *Enterprise* screams ship of the line, and the engine pylons are the masts on a tall ship.



Caption: Above – The fantail of the HMS Surprise. Below – Fantail of the *Enterprise*. Doesn't that just give you goosebumps?

VISUAL DYNAMIC CUES: THE GREATEST AND MOST DYNAMIC MODE OF TRANSPORTATION IN HUMAN HISTORY – THE HORSE.

Roddenberry said it himself, when describing *Star Trek*: "... it's a western, except the hero rides a spaceship instead of a nag...". The obvious visual ties between equine architecture and the *Enterprise* are startling.



VISUAL DYNAMIC CUES: VON BRAUN'S DISNEY MOONSHIP

The parabolic antennae at the front of the secondary hull of the *Enterprise* (bottom) was inspired by a photograph of Werner Von Braun, which appeared on the cover of LIFE magazine in the late 50s (above). Check the dish on the right side of Von Braun's Disney Moonship... even the color. It was state of the art, and everyone in America now knew that you needed one of these to fly through space. When people saw the *Enterprise* for the first time in the mid 60s, it was apparent that the creators not only had imagination, but that they were paying attention.



THE FINAL VOYAGE

This is such an amazing intersection of lines and perspectives that it fires off a signal in my brain to release endorphins. You're looking at Greg Jein's five and a half foot, ten day miracle, built for the classic *DS9* episode "Trials and Tribble-ations", put together with all the standard stuff like plastic, metal, and lights, rather than pixels. Pixels or not, what makes it real is the love that went into its fabrication. Building this miniature was not just a job to Greg and his crew. It was done with reverence and a certain amount of awe.

The original series' 11-foot miniature had only one mounting point on the bottom, limiting the number of angles you could grab. It was also extremely heavy, and built like a piece of furniture. The model Greg built for Gary and *DS9* was designed for ease of use.



Motion control artist Paul Maples prepares to fly the U.S.S. *Enterprise* old school, at Image G in Studio City – probably the last time this icon would be physically photographed



SHORT HOPS

PLAYING BAD

Among *Star Trek's* legion of alien foes, gaseous alien entities, and meddlesome superbeings from other dimensions, there are three extra-terrestrial threats that have become almost bigger than the show itself – the Klingons, the Romulans, and those lumbering assimilators the Borg!

Short Hops speaks to three actors, buried beneath make-up and prosthetics or hidden in a voiceover booth, who helped bring these bothersome big bads to life...

**RICK WORTHY:
KLINGING ON**

By Bryan Cairns



Rick Worthy is a regular name on *Star Trek* cast lists, with roles in *Deep Space Nine*, *Voyager*, *Enterprise*, and *Star Trek: Insurrection*. For a lifelong fan of the series, being cast in just one role – let alone several – was a dream-come-true for the Detroit-born actor.

"Honestly, I was a *Star Trek* fan, particularly of the original series," Worthy exudes, "Me, my brother, and our group of friends couldn't wait to see Kirk, Spock, Bones and the gang. To this day, the original is still one of my all-time favorite sci-fi series." Scoring a role in the series years later was, he says, "one of the coolest things you can do!"

Worthy would make his first break into *Trek* as a voice-artist in the videogame *Star Trek: Klingon*, before being cast as Klingon warrior Kurnan in *Deep Space Nine*, Season Five episode, "Soldiers of the Empire."

"I've always described Klingons as samurais, mixed with warriors, mixed with Vikings," says Worthy, "They have that warrior spirit. We all had to learn how to sing this Klingon anthem, this fight song. They gave us all these cassette tapes to take home and memorize the song. To this day, I still know it. I've actually done it at a couple of conventions. People shout out, 'Can you sing the Klingon song?'" Worthy ably demonstrates by bursting into warrior song.

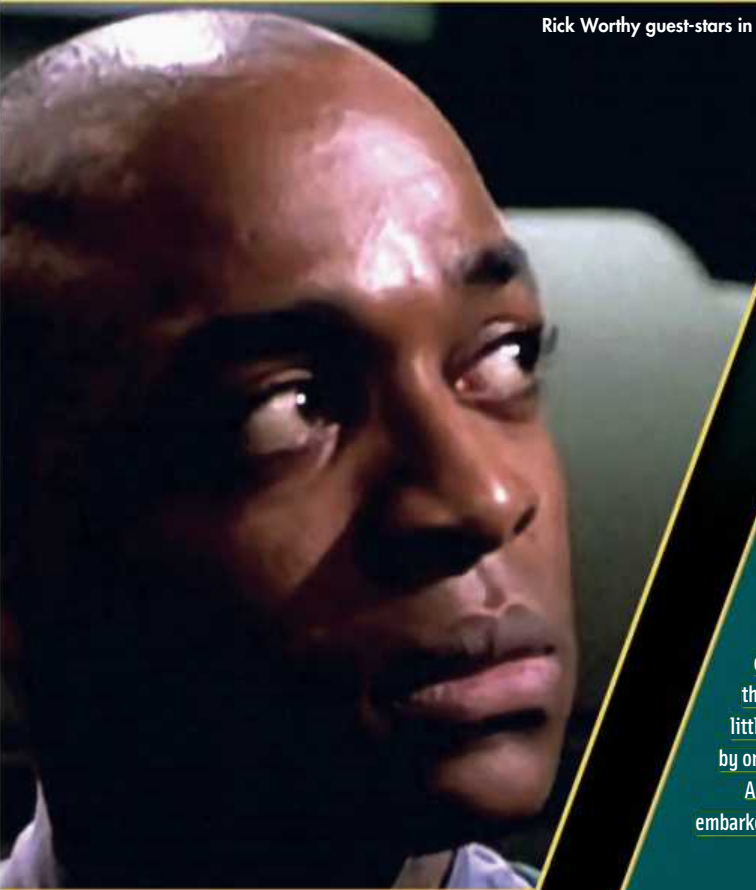
Another challenge for Worthy was the prosthetics. "They do such a fantastic job, creating these characters. It's an extensive process, almost two and a half hours. It starts early in the morning. There's cold glue around your eyes," he explains. "The Klingons all have to get teeth made for them. I had to get a molding of my mouth so they could make these teeth for me. Before we roll, we put the teeth in and then practise the lines. The teeth are a little uncomfortable, because they are not exactly perfect. If you can do all that, you are a Klingon."

Worthy took on not one but two roles in *Voyager*'s Season Two episode, "Prototype", this time as robots 3947 and Cravic 122.

"I thought it was cool that it was about robots," says Worthy. "I had no idea how they were going to create the robots themselves. I didn't know if it was going to be more organic or mechanical. Back in the 80s, I was a breakdancer before I started studying theater. Jonathan (Frakes, who directed the episode) asked me if I could do any kind of movement that would simulate a robot, but not over the top. I said, 'Yeah, I can do that.' I did these arm movements that were similar to the Robot Dance. It really helped sell the character. I wanted him to be organic and humanoid, but also stiff and mechanical."

The actor is full of praise for Frakes, affirming the actor-turned-director's reputation for being a nurturing presence in his career. "Nurturing is the perfect word."

Rick Worthy guest-stars in *Voyager*



When I think of *Star Trek*, I think of Jonathan and LeVar Burton. Jonathan gave me my very first job in Los Angeles, 20 years ago. It was a videogame called *Star Trek: Klingon*.

We got along so well, and he just treated me like I was part of his family. He remembered me when I auditioned for 'Prototype', and he hired me again. He is so humble and knows how to create humor on-set. Jonathan gets everyone excited about what they are doing."

Worthy would again guest-star in *Voyager*, as human Noah Lessing in Season Five's "Equinox" Parts One and Two, and jumped at the chance to appear on the big screen, as an unnamed Elloran officer in *Star Trek: Insurrection*, with Frakes again in the director's chair. How did he find the jump between a TV and movie set?

"When you are shooting a movie, you have more time," Worthy explains, "You have all day to shoot one or two pages. You can do a lot of different takes. In TV, you have six pages a day, so you've got to shoot quickly. You don't have that much time to do variations. It's pretty much the same thing, but the movie is bigger. I was there for a little over a week, with all these great actors. LeVar came by one day just to say hello to me."

A meatier role was on offer when *Enterprise* embarked on its Xindi story arc, and Worthy was cast as



Worthy as Xindi council member Jannar

the recurring character Jannar, an Arboreal scientiest on the Xindi council.

"I love the Xindi. What made it juicy was [Jannar] was in between two warring sides of his own people," Worthy says of his character. "There seemed to be a civil war happening with the Xindi, [and] he's sort of a mediator. I always saw Jannar as the guy who keeps everyone at bay before we absolutely have to go to war. He ultimately knows

"I'VE ALWAYS DESCRIBED KLINGONS AS SAMURAI, MIXED WITH WARRIORS, MIXED WITH VIKINGS."

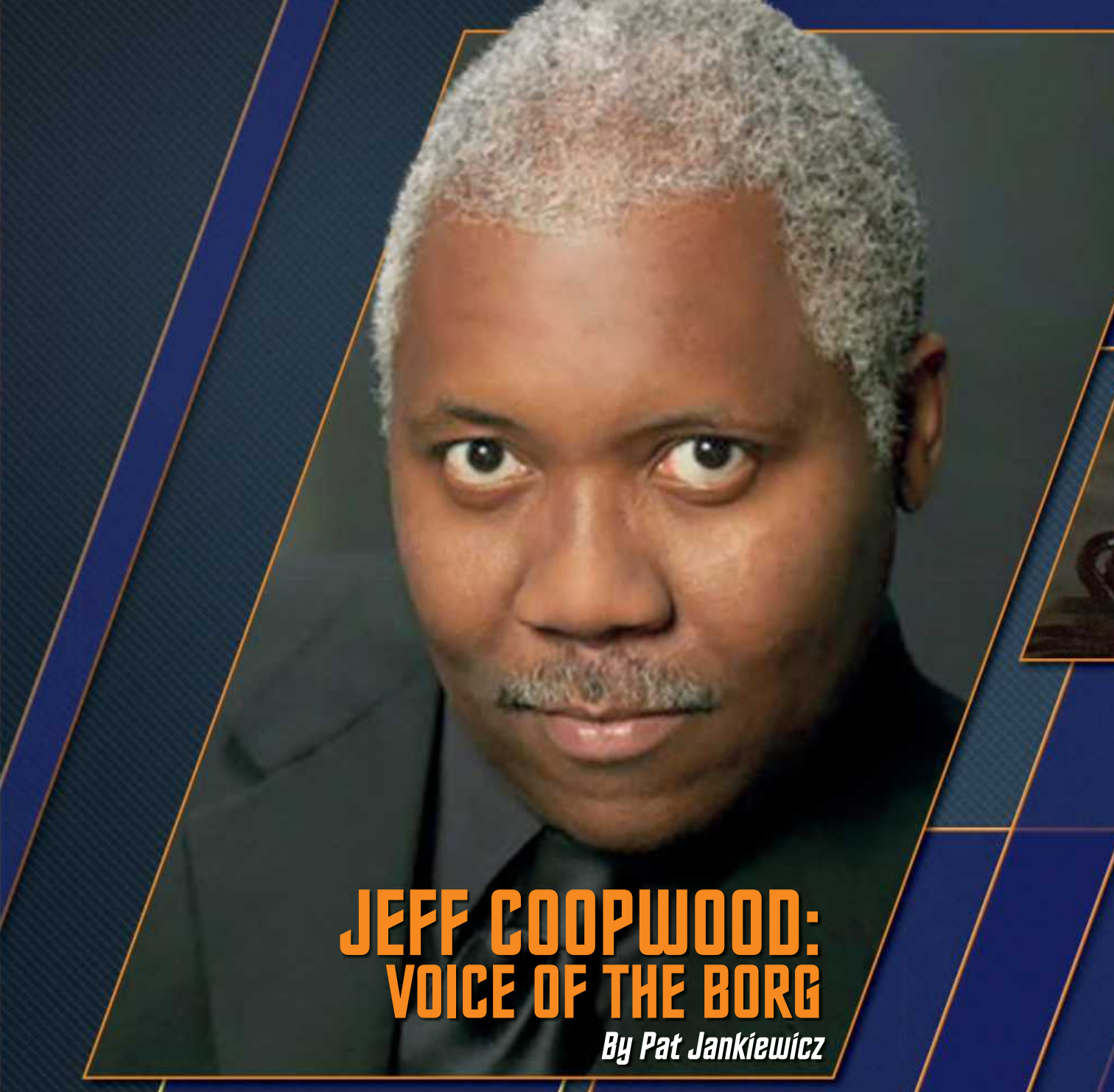
that, 'This is what we must do. We have to annihilate an entire species of people so that we can live.' There's a part of him that knows that this is truly tragic, but 'this is what we're going to have to do'. I think he tries to initially hold off on pushing the red button, but then he's like, 'We're going to have to get them before they get us.' To this day, he's truly one of my favorite characters that I've ever played."



Star Trek: Insurrection

With credits including *Star Trek*, *Vampire Diaries*, *Heroes*, *Supernatural*, and *Battlestar Galactica*, Worthy is clear why fantasy series continue to have mass appeal, and why he enjoys appearing in such shows.

"It's escapism. You turn on the news and, especially over these last few years, there are so many horrible things happening in the world. There's so much sadness," answers Worthy, "The sci-fi genre gives us a chance to escape and go somewhere else. That's what we need. It's funny. I thought I would come to Los Angeles and play a cop, [but] what's closest to my heart is science fiction and fantasy, and in some kind of way, I attract those opportunities." 🍌

A close-up portrait of actor Jeff Coopwood, who has short, curly grey hair and a light mustache. He is looking directly at the camera with a neutral expression. The background is dark blue with orange geometric lines.

JEFF COOPWOOD: VOICE OF THE BORG

By Pat Jankiewicz

A Borg character from Star Trek: The Next Generation, featuring a blue-skinned face with a cybernetic eye and a dark, textured Borg suit.

**Lower your shields and surrender
your ships — the voice behind the
Borg has something to say!**



"I did the breathing for Harrison Ford" reveals voice actor Jeff Coopwood, recalling his input on the soundtrack on Harrison Ford's classic thriller, *The Fugitive*. "When he's in the woods, running from the train crash, and I did some of the grunts and panting he does at the end, so technically, I can say that I played Harrison Ford!"

Coopwood has been seen on-screen in movies and TV shows many times, including an appearance in *Beverly Hills 90210* ("I was a reporter harassing Luke Perry") and the long-running sitcom *Seinfeld*, but it's his voice you are more likely to recognize. The actor has lent his dulcet tones as a voice artist to many productions, including Tom Hanks' *The Green Mile*, and memorably as the voice of the Borg in *Star Trek: First Contact*.

"Occasionally, I'm surprised to hear myself in a movie that I forgot I did," says Coopwood, "I generally remember a movie I did, or I can hear myself in a show. On *Buffy The Vampire Slayer*, I did voice replacement for a newsman character, when the producer didn't like the actor's voice but liked his look. He's on camera, but you are hearing my voice."

"PEOPLE WILL SAY 'RESISTANCE IS FUTILE' AND NOT EVEN BE AWARE THAT THEY ARE QUOTING *STAR TREK*."

Gamers know him as many different characters. "I was Robbie Robertson, Peter Parker's boss, in the *Spider-Man 2* videogame; Captain Panaka in three or four *Star Wars* videogames," he states. "I actually played Panaka more than the actor who played him in the film (Hugh Quarshie). I'm one of the few actors to work in both the *Star Wars* and *Star Trek* franchises!"

In *Star Trek: First Contact*, the actor provided the threatening voice of the Borg, heard as the Borg Cube closes in on the *Enterprise*. "As a *Star Trek* fan, it was a thrill to get it. I remember growing up and watching re-runs of *Star Trek* with my Mom," remembers Coopwood. "The first audition came when I was vacationing in Las Vegas, and my agent said they were auditioning for a voice. I was able to record it from my hotel room. I knocked it out in an hour and went back to my vacation."

"A month later, I'm back in L.A. and my agent calls saying they want me on the Paramount lot right now to meet the director, Jonathan Frakes (Riker), and record a second audition. I did one take after discussing it with Jonathan, and he said 'That was it', so that second audition tape is what you actually hear in the film, when you see the Borg ship and hear me say that menacing line."

"You only hear The Borg speech once [in *First Contact*], and that's when the Borg Cube is encountered by *Enterprise*," says Coopwood. "That's when you hear, 'We Are The Borg.'"



The Borg attack, in *First Contact*

Lower your shields and surrender your ships. We will add your biological and technological distinctiveness to our own. Your culture will adapt to service us. Resistance is futile! Because of the sound and because it's so memorable, you think you hear it more than you do. The tagline has a life of its own at this point, people will say 'Resistance is futile' and not even be aware that they are quoting *Star Trek*. The line was in the trailer and on the poster. It was very cool to be part of it."

With a main take "in-the-can", Coopwood would record it again to add the Collective's distinctive collective-ness. "I spent the rest of the afternoon doing take after take, saying 'We Are The Borg. Lower your shields...'" Coopwood explains, expanding, "Because The Borg is a collective, not identical, they didn't want some digitized thing that sounded like it was recorded in a bathtub with the exact same inflection, but all of these voices in unison. Even in real life, if you try to repeat something you've read out loud, you'll never repeat it with 100 percent accuracy. You will have little variations, and it's those variations that made it perfect for the Borg. They added a couple other voice artists to it, but the lion's share was me."

"It was a terrific experience," Coopwood concludes, "It was a great honor to be the voice of the Borg." 🦋



Anthony James as Subcommander Thei

"ALL THROUGH THE EPISODE, PATRICK STEWART AND THE OTHERS KEEP TALKING ABOUT THE ROMULANS – HOW DANGEROUS THEY ARE... AND WE DON'T SHOW UP UNTIL THE LAST 15 MINUTES!"

After making his debut, as murderer Ralph in the Oscar-winning Sidney Poitier/Rod Steiger *In The Heat Of The Night*, Anthony James crafted a successful career at playing the bad guy. With his intense eyes and strong features, James can't help but look malevolent and sinister on-screen, like he's up to no good. It's a look he's used to great effect during his long career playing thieves, criminals, and killers in westerns, crime dramas, legal thrillers, and even *Outer Space*. Inevitably, James would play a villainous role in the *Star Trek* universe, turning up as Romulan Subcommander Thei in the *The Next Generation*'s first season episode, "The Neutral Zone."

ANTHONY JAMES: BEYOND THE NEUTRAL ZONE!

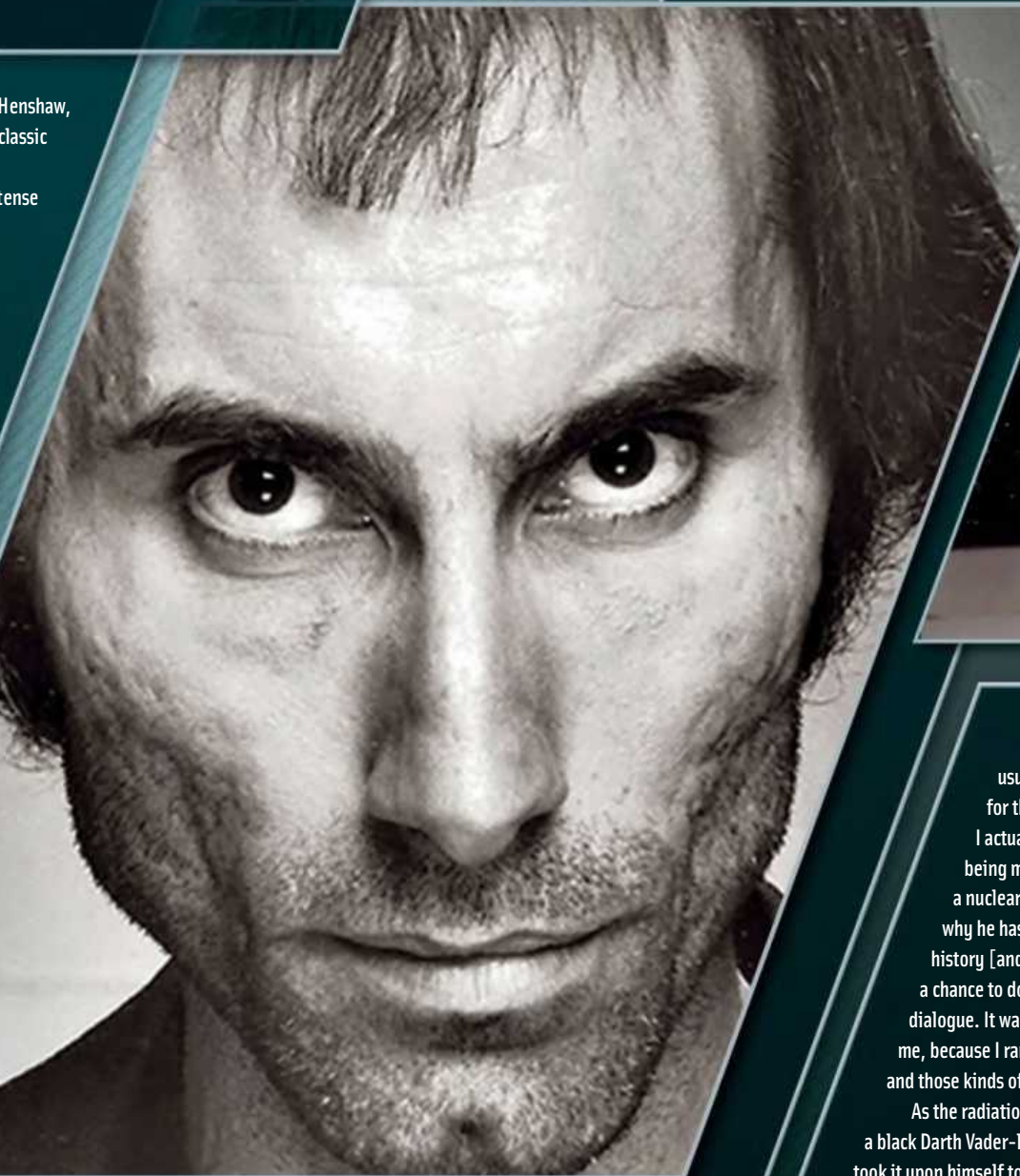
By Pat Jankiewicz

"That was fun," James says. "To become Subcommander Thei took a lot of work for the make-up artist working on my face. Just to do the forehead and pointed ears of my Romulan character, with the Moe Howard/Three Stooges wig, I had to be there at four-thirty in the morning! It was a lot of work, but I couldn't complain because there was a regular guy on the show (Michael Dorn as 'Worf'), who looked like he was wearing a dog's head. In fact, my Romulan Commander in the episode even refers to him as a dog! Anyway, the poor guy playing Worf comes in for all this prosthetics work, which he wore with long hair and, I thought, 'My gosh, that poor guy has to go through this every single morning... and he can't take it off!' He literally had to have it on all day long. That just amazed me. They took a long time to do that little bit on me; imagine what that guy went through every single morning, for his entire run on the show. I felt a lot of compassion for him having to go through it."

"Subcommander Thei wasn't much of a part, just one scene," James recalls, "It was so funny, because all through the episode Patrick Stewart and the others keep talking about the Romulans – how dangerous they are, 'The Romulans this' and 'the Romulans that', and we don't show up until the last 15 minutes! That's it, after all this talk that the Romulans are coming, and we only have one scene! We really didn't have much to do. It was directed by James L. Conway, who I don't think I worked with before or since that episode. What was the most interesting, and I still get them today, is they made these baseball cards of different *Star Trek* characters, and they actually did one of me as Subcommander Thei. I was happy to see my particular character get one, and people send them to me in the mail to sign. I get them from as far away as Germany

Henshaw,
classic

tense

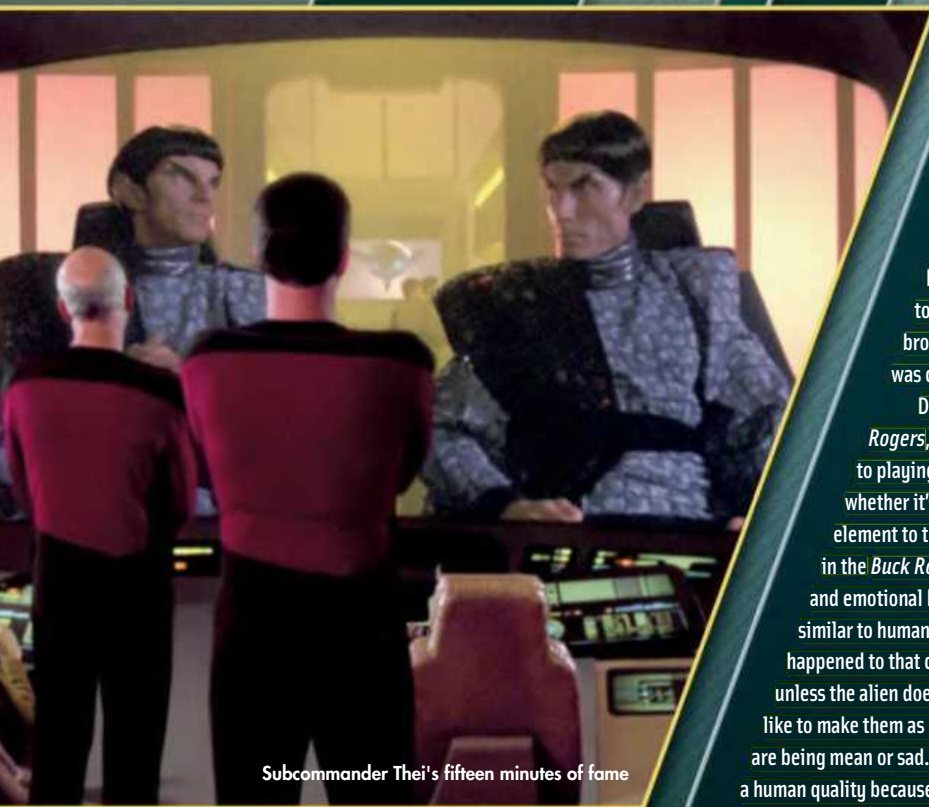


This subversion of the type of role James would usually be cast in made *Buck Rogers* a great experience for the actor. "What I loved about those episodes is that I actually got to do a dramatic scene, instead of just being mean. My character has been hideously burned in a nuclear war that killed his people and his planet, that's why he has to wear the mask. It was a sad and tragic history [and] that was very important to me, to have a chance to do that kind of character, with that kind of dialogue. It was a very important television episode for me, because I rarely got a chance to do those kind of roles and those kinds of scenes."

As the radiation-scarred Varek, James' costume was a black Darth Vader-like suit and a mask, which James took it upon himself to improve. "Remember that mask I had to wear?" he asks. "The day I was going to shoot my first scene, I went to Wardrobe and they gave me the costume and mask. I went back to my trailer and put them on. The eyes on the mask were too small and round, which made the whole face expressionless. So I went to the make-up woman and borrowed a razor blade, went back into my trailer, and began cutting the eyes on the mask, without asking anyone, making them the way I thought they should look. I looked at the mask and the eyes really didn't look the way I wanted them to, so I went back and borrowed her razor blade again. I put on the mask and again thought, 'no, it's not exactly what I want with the eyes', so I went back to the make-up lady to borrow her razor blade a third time – and this time she gave me a very strange look, and she got very suspicious. She was so polite before, I assumed she had just gotten annoyed that I kept borrowing her razor blade. Later, I told one of the actors what I'd done with the mask, and how the make-up woman acted the third time. He laughed and said, 'No, you

and South America. They just want me to sign them and send them back. I was amazed by that, and still am. One fan was really nice – they sent me two and said 'Please sign one for me and keep the other one for yourself.' It was very sweet of the person who sent it, because I would not have had it otherwise."

Before beaming into the 23rd Century, James had already skipped a few centuries further ahead, playing a masked mutant with a touch of death in *Buck Rogers in the 25th Century*. "I played Varek, a radiation-scarred guy who can walk through walls," says James, "He's gonna help a bunch of bad guys destroy Earth, and my leader is Frank Gorshin (guest-star in the original *Star Trek*'s "Let This Be Your Last Battlefield"). Instead, I betray him and help Buck. I actually got to be the hero! Not just the hero, but a sympathetic good guy! I ended up being the one who saved the day, and saved Buck Rogers and his friends. Although I had to wear a mask to do it!"



Subcommander T'Pol's fifteen minutes of fame

didn't annoy her – she thought you were using her razor blade to chop up cocaine in your dressing room! That's why she gave you a funny look. You're gonna get a reputation for doing cocaine on the set!' I said, 'Oh My God', I could suddenly see myself before a judge, saying 'honest, your honor, I just wanted the eyes to look fatter!' the actor chuckles.

"By the way, nobody noticed I had changed the mask! Nobody caught me, and it made the mask and character look a lot better. It gave Vrek a sad look that fit his background. Something about the mask gave the history of the tragedy of my race. There was a lot of pathos to Vrek. Nobody said anything or brought it up, I never brought it up, but it definitely worked better as far as I was concerned."

Despite the interstellar settings of *Star Trek* and *Buck Rogers*, James didn't see playing an alien any differently to playing a human bad guy. "What's important to me is, whether it's an alien or a human, that there's an emotional element to the character," he says. "Like the one I played in the *Buck Rogers* two-parter, there was a lot of emotion and emotional history in that character that were very similar to human feelings. Tragic, terrible, painful feelings happened to that character, so in some strange way, unless the alien doesn't have feelings, like Mr. Spock, I like to make them as emotional as possible, whether they are being mean or sad. In a strange way, the alien takes on a human quality because there's an emotionality involved. Otherwise, it's a flat character. I always feel the emotional part of a character is the most interesting part, and I try to express that emotionality in the most interesting way possible. On *The Next Generation* episode, we Romulans believe we are protecting our territory."

James also appeared in the comedy *The Naked Gun 2½ 1/2*. "I played a killer who has a big, funny fight with Leslie Nielsen in that, we have a running battle, using clothes and hair dryers. That was great fun, because I got to make fun of all the bad guys I have played. All those guys were great, extremely funny, they made jokes and were funny all day long."

The actor recently wrote about his storied career, in his autobiography *Acting My Face: A Memoir*, published by University Press. "It's not just a Hollywood memoir, it's also my mother's story. It starts with her birth and ends with her death. I was an only child, and my father died when I was 8. She raised me on her own, just my mother and I. When I graduated High School, she asked 'What do you want to do?' and I said, 'Go to Hollywood and see if I can get into film.' We sold whatever we had, my mother and I got on a bus and then got on a train that took us 3,000 miles to the West Coast. Six years later, I got *In The Heat Of The Night*. At first it bothered her to see me as a bad guy, but she was always proud of me. She would say, 'I saw you on *Gunsmoke* and you were a bad boy!'" ▲

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The Unofficial Starfleet Lower Decks Postings Crib Sheet
(Or: How To Reach Command Rank Without Getting Fried, Fleeced Or Assimilated In The Process By Avoiding The Worst Postings In The Cosmos!)

**Secured and decoded by
K. Stoddard Hayes**



TOP SECRET FILE 189376780

POSTINGS FROM THE EDGE

► **TO ADMIRAL
[REDACTED], CHIEF OF
STARFLEET PERSONNEL**

► **FROM COMMANDER
[REDACTED],
STARFLEET SECURITY**

CONFIDENTIAL
Admiral:

This is my unofficial, interim report on covert efforts to obtain evidence of the so-called "Lower Decks Postings Crib Sheet." Scuttlebutt portrayed it as a guidebook written by junior officers for their fellows, to provide unofficial and unsanctioned information about the conditions and desirability of lower rank assignments throughout Starfleet.

As you know, I did not believe such a "Crib Sheet" existed, especially as I never heard of it during my own Academy days. You were equally skeptical that I would be able to obtain any evidence that such a document or archive exists. The attached document is proof that we were mistaken.

Our doubts were not without merit, since the junior officers and cadets who maintain this so-called "Crib Sheet" seem to have more skills than a Changeling at hiding it from official eyes. This is only a small portion of what I believe to be an extensive archive.

Even with this proof of its existence, I believe the Crib Sheet will be difficult to contain or eradicate. The system of secrecy that protects and perpetuates it appears to date back to Starfleet's earliest days.

As ordered, I have kept this investigation entirely off the books, and only two of my most trusted juniors are privy to it. Please advise on how you would like me to proceed.

Respectfully,

[REDACTED]

///INCOMING MESSAGE

ASSIGNMENT: VULCAN

OFFICIAL BRIEF: Be one of the first humans to live in an alien society! Your tour on Vulcan for science and technical exchange will help us reach the stars.

CREW CRIB: Sounds like a great adventure, doesn't it? Not even a little. You might like Vulcan if you grew up on the Sahara, or Mars, that is. The weather is always hot and dry enough to shrivel your skin, the sun is blinding, and the air seems almost non-existent. The landscape is magnificent - if you hate plants and love the look of endless sand and stone. And all Vulcan food looks and tastes as if it came from a compost heap. If a Vulcan invites you to dinner, plead illness!

REASON TO AVOID: Even if you can tolerate the heat, the atmosphere and the food, the Vulcans are insufferable! They treat humans, even Ambassadors and Admirals, as if we were small, spoiled children. I think they despise us worse than they despise the Andorians. If one more Vulcan condescends to "explain" to me, in that smug, patronizing tone, why whatever we humans want to do is inappropriate or illogical, I'm going to shoot his ears off.

EMBASSY TECHNICAL SPECIALIST, 2151



ASSIGNMENT: DELTA VEGA

OFFICIAL BRIEF: A critical outpost in the Vulcan system, this posting requires skilled officers capable of operating autonomously for long periods.

CREW CRIB: A frozen iceball of a planet and an automated facility that needs no maintenance except the occasional whack with a wrench. No work to do, nothing to read, nothing to eat but protein nibs, no company but a junior engineer with no conversation, from a half-pint species whose name I can't pronounce. And did I

mention the giant carnivorous beasts? I can't even take a walk outside to get away from the recycled air and the company.

REASON TO AVOID: "Critical outpost" my haggis! It's punishment, isn't it? Ongoing! I've been here for six months, just because of a little disagreement about advancements in transporter science. I'm so hungry, even the tribble is starting to look appetizing. If someone doesn't bring me some real food and some technical manuals soon, I may die of starvation or boredom, or just walk outside and feed myself to the beasts.

M. SCOTT, ENGINEER, 2258

NOTE: ADMIRAL, THIS ENTRY IS PROBLEMATIC, AS CAPTAIN SCOTT WAS NEVER ASSIGNED TO DELTA VEGA. POSSIBLY THE ASSIGNMENT, A DISCIPLINARY ACTION, WAS LATER EXPUNGED FROM HIS RECORD BECAUSE OF HIS DISTINGUISHED SERVICE UNDER JAMES KIRK. OR THIS ENTRY MAY SIMPLY HAVE BEEN CORRUPTED BY THE CHRONITONS THAT PERMEATE THIS PORTION OF THE FILE.



TOP



ASSIGNMENT: U.S.S. ENTERPRISE, NCC-1701

OFFICIAL BRIEF: The first five-year mission of deep space exploration, by Starfleet's finest Constitution-class vessel under distinguished command.

CREW CRIB: The ship is impressive, all right. Big enough that no one has to share quarters, and the food processors are the best I've encountered. But

the missions are crazy, and the Captain is entirely unmanageable. No risk seems too great for him, no venture too outrageous.

REASON TO AVOID: This posting is a security man's nightmare, a real career killer. How can you protect a commander who insists on joining every single landing party? And taking all his senior officers along, no matter what the danger? No wonder the *Enterprise's* Security Division has the highest casualty rate in Starfleet.

SECURITY SPECIALIST, 2267



ASSIGNMENT: ELBA II ASYLUM

OFFICIAL BRIEF: Work under a preeminent medical practitioner to conquer the last frontier of mental illness.

CREW CRIB: This place is tiny, and there's no one here but crazy people. I'm not just talking about the inmates. Even the staff must be a little crazy to accept an assignment on a barren rock in the middle of galactic nowhere, with an atmosphere that will poison you within minutes. Some of the others

say they came to study under the great Doctor Cory. He may be the craziest of us all. He likes it here, doing his work with the inmates!

REASON TO AVOID: I have a really bad feeling about our newest inmate. Maybe he used to be the heroic Captain Garth of Izar, but now he thinks he's a god. And weird stuff keeps happening since he got here, like people appearing where they shouldn't and can't be. I've put in for transfer. The *Enterprise* is due soon, and I'm leaving with her.

MEDICAL ORDERLY, 2268



ASSIGNMENT: MEMORY ALPHA

OFFICIAL BRIEF: The center of knowledge and research for the entire Federation requires only the most dedicated service personnel and the most skilled information technicians to further its vital scientific and cultural mission.

CREW CRIB: Who decided we should build the biggest library in the galaxy on a barren rock in the middle of nowhere? It's an impressive-looking complex, and the list of scholars who have been here is impressive, too. But the research and living areas are as cramped and sterile as an *Oberth*-class science ship. And if you ask me, a library should have parks and gardens around it, to give you a break from all that research.

REASON TO AVOID: Everyone who was stationed here or working here died in the Zetarian disaster. Now the place is on temporary generators, and a computer core that took years to design and build has been destroyed. Even when it's rebuilt, they're not putting in any defenses to stop some other hostile force from demolishing it again. Who decided that defectors are incompatible with a research facility?

INFORMATION SPECIALIST, 2269

ASSIGNMENT: TARCHANNEN III

OFFICIAL BRIEF: Long-term scientific survey of an M-class planet, with promising terraforming and natural resource opportunities.

CREW CRIB: Weather here alternates between gloomy twilight and ferocious sandstorms. Geology is unremarkably flat and sandy; biology is a very limited variety of flora and no fauna larger than a microbe. Nothing to do but endless survey trips out into the scrub between storms, followed by days of unproductive sample analysis. If this is the most promising spot on a "promising" planet, the Federation must really be desperate for new territory.

REASON TO AVOID: We've felt since we arrived that we were being watched, on no evidence whatsoever, since there's nothing here. Now things are getting weird. One of the biologists developed bizarre symptoms, including webbed

hands, patches of blue veining, and episodes of feral behavior. Then he disappeared. No body, no life signs, nothing. Three others have started to develop the same symptoms. Today I caught my roommate checking herself in the mirror for those veins. I'm doing the same. Don't come here, unless your favorite emotional states are boredom and the creeping horrors.

GEOLOGIST, 2367



ASSIGNMENT: ARKARIA BASE

OFFICIAL BRIEF: Provide technical and logistical support for the Remmler Array.

CREW CRIB: Duty here requires mad rushing about to manage crew relocation when a ship arrives for a baryon sweep, followed by days of boredom filling out reports until the next ship arrives. Pretty scenery outside, but how long can you look at scenery for? We don't even get to work with the Array, because the Arkarians keep it under close control. Nice, friendly people. Even the new CO, Hutchinson, can't get them to crack a smile.

REASON TO AVOID: Regular baryon sweeps. One mistake with getting the crews off, and someone gets instantly, horribly microwaved, and your career is over. Or you could be in the wrong place at the wrong time and become radiation soufflé yourself. And don't let Hutchinson talk you into going birdwatching with him, or attend one of his "receptions" for visiting crew. First, because the birdwatching requires horse riding, and you won't be able to walk for days after. Second, because Hutchinson will talk your ears off. The Security Chief recently mentioned rumors about potential terrorist activity, maybe connected with Arkarian social unrest, I don't know. At least that would break up the monotony.

PERSONNEL SPECIALIST, 2369



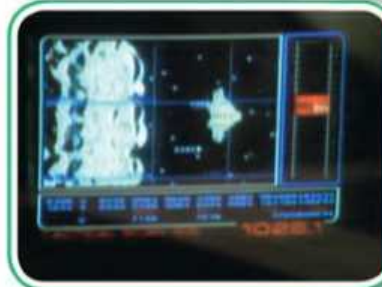
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ASSIGNMENT: THE BADLANDS

OFFICIAL BRIEF: Important strategic sector of the Federation-Cardassian DMZ, requires alert crews, skilled pilots and navigators.

CREW CRIB: This place is worse than the Briar Patch. You can't navigate without instruments, and the instruments don't work, thanks to plasma storms, gravitational anomalies and other weird space weather. I took the assignment thinking this patrol would earn me my pips as a navigator. I'm done with that. Give me a desk job, anywhere but here.

REASON TO AVOID: No one comes here except the Cardassians and the Maquis. The Cardies don't care what risks they take to win a fight, even when we're supposed to be at peace with them. And the Maquis chose to have their wretched colonies under Cardie rule, rather than move to the Federation when they had the chance. That proves they're just mad. Ships of all kinds have been lost here, mostly to wrecks and enemy ambush. Only last year, the Federation lost a starship here, without a trace. No wreckage, no



distress signals, just gone. Yet they still send us out here.
ACTING NAVIGATOR, 2372



ASSIGNMENT: AR-558, CHIN'TOKA SYSTEM

OFFICIAL BRIEF: Critical strategic position captured from the Dominion, essential for blocking enemy communications channels. Hold at all costs.

CREW CRIB: This place is full of Jem'Hadar. And ghosts. We're deep in Dominion territory, hanging on by our fingernails and our guts. We lose people every day, just like the first occupation force lost people every day. And the enemy doesn't care whether they live or die, as long as they win. At least we've got the equipment and the know-how to turn these tunnels into something like a secure position. For now. Until the Jem'Hadar come up with a new generation of Houdinis, or some other type of booby trap.

REASON TO AVOID: By the end of this war, AR-558 and Chin'toka will be as notorious in Starfleet history as Wolf 359. Is it worth

it? I don't know. Starfleet says we need to hold the communications array at any cost. So we'll hold on, until the next relief ship arrives. Or until the Dominion overruns Chin'toka once and for all. Either way, if you walk or limp or get carried out of here alive, you'll be one of the lucky ones.

COMBAT ENGINEER, U.S.S. VERACRUZ, NOW STATIONED ON AR-558, 2375



ASSIGNMENT: DEEP SPACE 9

OFFICIAL BRIEF: Service on this important diplomatic and strategic station, a Bajoran possession, will help bring a venerable but unprotected civilization into the safety of the Federation.

CREW CRIB: This place is the back end of nowhere. Bajor may be beautiful, but you're not on Bajor, you're on a former Cardassian space station that the Cardies smashed up and

sabotaged before they left. Hardly anything works, and the maintenance crews are so overworked and grouchy, you might wait days just to get a working replicator in your quarters. I bet the only reason Chief O'Brien isn't drunk all the time is that his wife won't let him. Speaking of married, don't let them assign you here with your family. This is a terrible place to bring children. The only entertainment is an adult bar and casino run by a Ferengi who will both cheat you and hit on you, while he smiles and serves you drinks.

REASON TO AVOID: The Bajorans don't want us here, especially their ballbreaker First Officer, Kira. Then there's that new wormhole. The scientists and top brass are thrilled – but who knows what might come through it, really? The only officer who actually wants to be here is the Chief Medical Officer, who says he likes a "challenge." Figures. I bet he was a valedictorian. The Cardassian tailor probably likes it here, too. He's always smiling. Creepy!

CULTURAL SPECIALIST, 2369

SUPPLEMENTAL, 2371: STAY AWAY AT ANY COST! BETWEEN THE CARDASSIANS, THE KLINGONS AND THE DOMINION, SOMEONE IS GOING TO START A WAR ANY MINUTE, AND THIS UNARMED STATION AND ITS WORMHOLE ARE GOING TO BE GROUND ZERO. DO WHATEVER IT TAKES TO GET OUT OF BEING POSTED HERE.



////////// END DOCUMENT / *

► FROM ADMIRAL
[REDACTED]

Contain or Eradicate? Don't be a fool. My skepticism was not whether the Crib Sheet exists, but whether you'd be able to get anywhere near it. Cadets on the security track were always kept out of the secret. The rest of us survived to reach command rank partly because of it. How do you think I got out of being assigned to Turkana IV fresh out of the Academy? I'm glad to know the lower decks are still smart enough to stay a step or two ahead of us old fossils. They're Starfleet's

► TO COMMANDER
[REDACTED]

future. You've impressed me by getting hold of this. Now destroy it, and take no further action. The Crib Sheet doesn't exist.
P.S. Next time we have an unofficial drink, I'll bring Admiral Janeway along. She used to be one of the Crib's keepers, and she knows some great stories. Ask her to tell you the one about Picard and the Crinolean goat. You will not be disappointed.

LC 189376780

PERDITION'S FLAME

WAS "PROJECT GENESIS" STARFLEET'S ULTIMATE WEAPON?

"IN THE BEGINNING, GOD CREATED THE HEAVENS AND THE EARTH. NOW THE EARTH WAS FORMLESS AND EMPTY, DARKNESS WAS OVER THE SURFACE OF THE DEEP AND THE SPIRIT OF GOD WAS HOVERING OVER THE WATERS."
THE BOOK OF GENESIS 1:1-2



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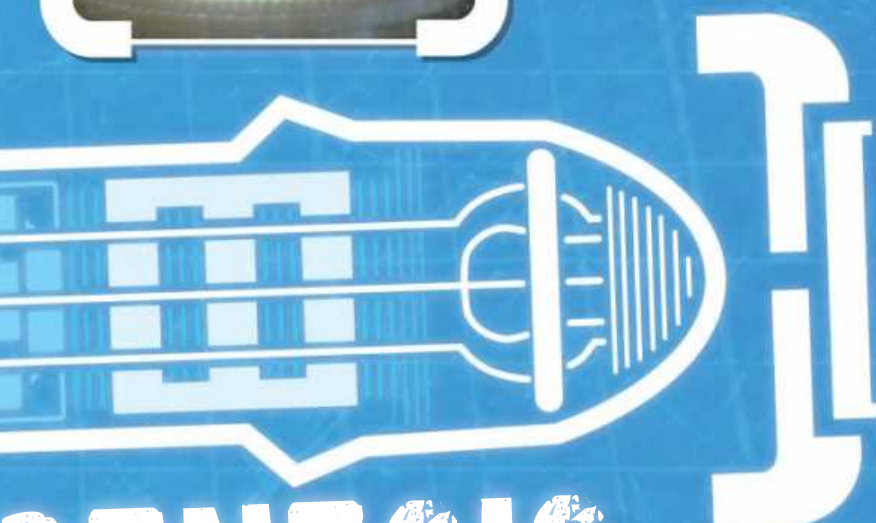
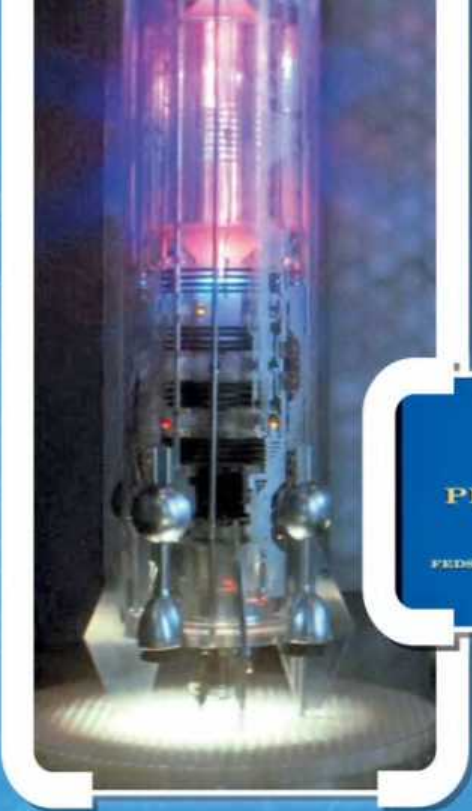


PROJECT

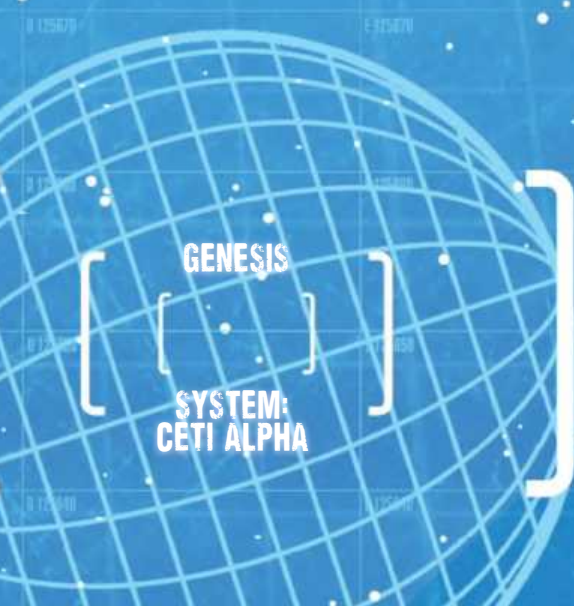
THE UNFORGETTABLE FIRE

On August 6, 1945, the United States of America detonated a tactical nuclear weapon over the Japanese city of Hiroshima. In one horrific moment, 80,000 people would die. The damage radius of the bomb blast was estimated at 4.7 miles, with everything completely destroyed within the first mile. Buildings were demolished, citizens were instantly incinerated, buried under rubble or painfully suffered from radiation poisoning before their premature deaths. Three days later, another, even more powerful bomb was exploded over Nagasaki, effectively ending World War II. It is estimated that by December of 1945, the death toll from both bombs was around 150-200,000 people, while the cost of rebuilding was incalculable.





GENESIS



GENESIS

SYSTEM:
CETI ALPHA

Khan may have been a "one-man weapon of mass destruction" in *Star Trek Into Darkness*, but it was his maniacal perversion of a technology conceived for peace that turned Genesis into a potential destroyer of worlds, in *The Wrath of Khan*.

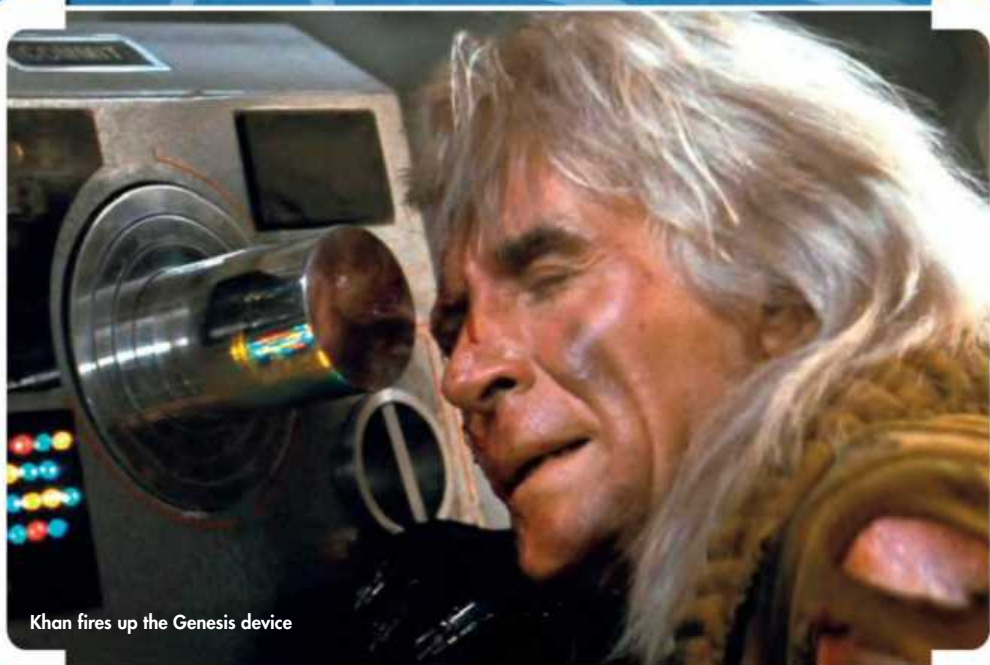
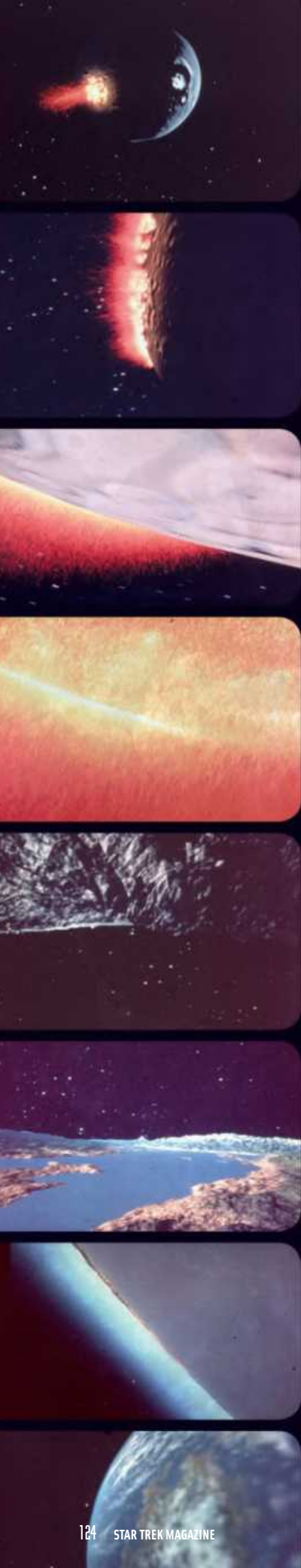
But, asks *Timothy J. Tuohy*, was that the destiny Starfleet had in mind for Project Genesis all along...?

In the 23rd Century, Doctors Carol and David Marcus, a mother and son duo of scientists, along with their team of researchers, sought to end the suffering caused by hunger and overpopulation. Their idea, radical in concept, had its roots in technology that would harness and manipulate the sub-atomic building blocks of life, quite literally the power of creation. However, their invention's ability to catastrophically destroy threatened to significantly overshadow its intended purpose.

Rather than focusing on a patchwork of options utilizing a planet's existing resources, the Marcus's plan, named "Project Genesis," would almost instantaneously terraform lifeless space objects into habitable planets. In Carol Marcus's own words, Genesis would leave behind, "A living, breathing world, capable of supporting whatever life we see fit to put on it." Hunger and overpopulation would essentially become things of the past.

A project of the complexity of Genesis would require a vast amount of capital, a fully equipped research facility and appropriate test sites. Lacking any of these, Carol Marcus created what amounted to a sales pitch in an appeal for help to the United Federation of Planets. At the conclusion of her presentation, Carol hinted at the possibility of the Federation funding her ongoing research. Genesis would not only receive the financial backing of the Federation, but the logistical support of Starfleet as well. However, was Starfleet's involvement entirely benign?

To the military arm of the Federation, Genesis could be much more than a means to end famine and create new living spaces – it could give Starfleet unprecedented tactical superiority in future interstellar conflicts. The inherent problem with conventional weapons of mass destruction is the tremendous amount of collateral damage left in their wake.



Khan fires up the Genesis device

“TO THE MILITARY ARM OF THE FEDERATION, GENESIS COULD BE MUCH MORE THAN A MEANS TO END FAMINE.”



CAROL COMPLICIT?

In both Harve Bennett's script for *Star Trek III: The Search for Spock* and Vonda N. McIntyre's novel adaptation, Carol Marcus was absolved from having any responsibility for the possible failure of the Genesis Torpedo by her son. Knowing that he needed to “solve certain problems,” and that the project may have been permanently canceled should it fail, David took control of Stage 3. It is highly doubtful that Carol would have approved David's use of protomatter, and in an un-filmed scene, David comes clean to Saavik, “My mother knew nothing about it. That's why I asked her to leave Genesis in my hands.” Additionally, in the novelization, David expounds on his admission of guilt and fully exonerates his mother from any culpability, “She'd have taken the whole responsibility on herself... when it was mine to accept.”



EXTENDED PLAY

In the Director's Cut of *Star Trek II: The Wrath of Khan*, Spock and McCoy debate in greater detail the darker, more lethal aspects of Genesis. As Spock is about to acknowledge that, in the "wrong hands," Genesis could be a devastating weapon, McCoy interrupts him by asking, "Would you mind telling me whose are the right hands, my logical friend?"

Following Khan's surprise attack on the *Enterprise*, Kirk and McCoy confer in the sickbay during another uncut scene. McCoy expresses his worry about Khan's knowledge of Genesis. Kirk's reply more than validates the doctor's concerns: "I don't know, but what's important now is to prevent him from getting his hands on it. You said it yourself, it's a bang that could rearrange the universe."

In the *Star Trek* Universe, The Eugenics Wars of the 1990s would eventually give rise to World War III. By the end of that fictional 27-year conflict, 600 million people would be dead and whole expanses of land would be flattened. If used on an already populated world, Genesis – with its capacity to eliminate any opposition in an instant while in the process creating a clean and habitable environment as "fallout" – therefore represented the most advanced weapon of mass destruction ever envisioned by man.

JUST BECAUSE YOU CAN, DOESN'T MEAN YOU SHOULD

Following the successful Stage 1 lab test, the Starfleet Corps of Engineers committed themselves to 10 months of work hollowing out the interior of the Class-D planetoid Regula for the Stage 2 test. As hoped, the underground test was a complete success. So far, the Federation's investment was paying off handsomely.

The third and final test required an entire lifeless space body, so Starfleet assigned the *U.S.S. Reliant* to scout for a suitable location. However, during that search, the 20th Century criminal Khan Noonien Singh hijacked the *Reliant* and learned of its classified mission. Khan, himself a product of genetic manipulation, saw Genesis's destructive capabilities as his means to bend the galaxy to his whim – and enact vengeance on Admiral Kirk.

During the Khan incident, Kirk briefed Dr. McCoy and Captain Spock on Project Genesis using the same video that Carol Marcus made for Starfleet just a year earlier. McCoy immediately realized the dangers posed by Genesis and passionately voiced his opinion against it. Interestingly, Admiral Kirk did nothing to refute the doctor's emotional and apocalyptic scenario.

Khan eventually stole the more advanced Genesis Torpedo, and in his crazed attempt to kill Kirk, detonated it as it rested on the *Reliant's* transporter pad. Despite being contained inside a starship, the Stage 3 device was so



powerful, that it actually formed a planet and sun from the gasses making up the Mutara Nebula, far exceeding its specified limits. So, why was the Federation funding, let alone even being associated with, such a potentially devastating weapon?

POWER CORRUPTS, AND ABSOLUTE POWER CORRUPTS ABSOLUTELY

Despite the basic tenets of its founding principles, expansion has always been a goal that the Federation has actively pursued, at times via Starfleet (See "Balance of Power", pages 28–33 this issue). Such expansion often placed Starfleet into confrontational situations, and the organization recognized the need to ensure their ships were well prepared for unforeseen and violent circumstances. The original 12 *Constitution*-class starships were capable of destruction on a massive scale, despite their primary purpose as vehicles of exploration, as detailed by Gene Roddenberry himself (with Stephen E. Whitfield) in *The Making of Star Trek*. The book describes the arsenal of the *Enterprise* as including, "a battery of ship-mounted phasers, which derive their enormous power directly from the ship's engines. Multiple units, called phaser banks, are titanic versions of the hand phasers. They are capable of demolishing matter over great distances."

That immense firepower was almost put to use after the *Enterprise* was declared a casualty of a computer-fought war (*Star Trek* season 1, "A Taste of Armageddon"). Faced with the dilemma of having his crew being euthanized in disintegration stations, Kirk instead ordered Mr. Scott to save the ship and her crew by enacting General Order 24 – to destroy all life on the planet's surface. Thankfully, on this occasion the order was never implemented, but clearly the Federation understood that an interplanetary vessel would need some amount of armaments, although the ability to destroy a planet goes far beyond mere self-defense.

With all that raw force at a starship captain's command, the additional power of Genesis could give the impression that Starfleet was now striving to be conquerors rather than explorers. Soon, others would be seeking the secret of Genesis for themselves.

THE ROAD TO HELL IS PAVED WITH GOOD INTENTIONS

The formation of the Genesis Planet was deemed a "galactic controversy," and the planet was quarantined. While officials debated the ramifications of this shocking and unprecedented event, the renegade Klingon, Kruge, learned of Genesis by way of a stolen data module. In the realm of cosmic coincidence, Kruge shared the Genesis information with two of his officers. One officer saw the beneficial side of Genesis, "They can make planets." While the other agreed with the opinion of his commander that Genesis presented, "Great power, to control, dominate!"

The irony of Kruge declaring the Federation to be a "gang of intergalactic criminals" for developing Genesis, hours after he slaughtered the entire crew of the merchant ship that ferried the Genesis data to him, was truly sublime. The existence of the Genesis technology put the Federation in an untenable predicament. From their standpoint, citing its original intent, Genesis was a panacea for so many of the

THE GENESIS LEGACY

In the Marvel comic, "The Enemy of my Enemy," the legend of Genesis' ultimate destructive power was too much to resist for some of Starfleet's enemies. This intrigue-laden one-shot featured Will Riker and the enigmatic Ro Laren, two of *The Next Generation's* most popular characters. Looking to strike a blow over the Maquis, Starfleet dangled the Genesis data as bait that also ensnared a member of the House of Kruge.



“WHY WAS THE FEDERATION FUNDING, LET ALONE EVEN BEING ASSOCIATED WITH, SUCH A POTENTIALLY DEVASTATING WEAPON?”

galaxy's wants and injustices. Disputes over land could easily be resolved with the creation of new worlds that would readily sustain the hungry.

From Starfleet's point of view, Genesis could be the most effective war deterrent since Earth's nuclear arms race in the 20th Century. No other power in the galaxy would dare question Starfleet's authority. Conversely, the threat of total annihilation could also be one of the most destabilizing factors in the galaxy's history. How could one government justly and fairly wield such a weapon?

During his report regarding Genesis' detonation, Admiral Kirk repeated, almost verbatim, Carol Marcus' presentation. However, when Kirk said, "...whatever life *we* see fit to put on it," the context of that statement was now entirely subject to debate.

Who was the Federation to dictate who benefits from Genesis, and why?

The Federation could either wipe out the Klingon Empire entirely or, more nefariously, use Genesis as a means of influence. Former enemies could now become allies in exchange for loyalty and the gift of Genesis. Is it any wonder that Kruge found the concept of Genesis so abhorrent?

It was David Marcus himself who presented the most chilling indictment against Genesis. "We are dealing with something that could be perverted into a terrible weapon... All along, the military has wanted to get their hands on it." Genesis didn't need to be "perverted" into a weapon, just used as one.

GONE IN THE BLINK OF AN EYE

Whatever boon Genesis might have been to the Federation was rendered moot after the destruction of its namesake planet and David's death. In the final analysis, Stage 3 proved to be an unmitigated failure. While there could have been many contributing factors that might explain its catastrophic malfunction – Genesis was never intended to create life from a nebula; detonation within the *Reliant*; proximity to matter and anti-matter – the most probable was David's use of the dangerously unstable protomatter to "solve certain problems."

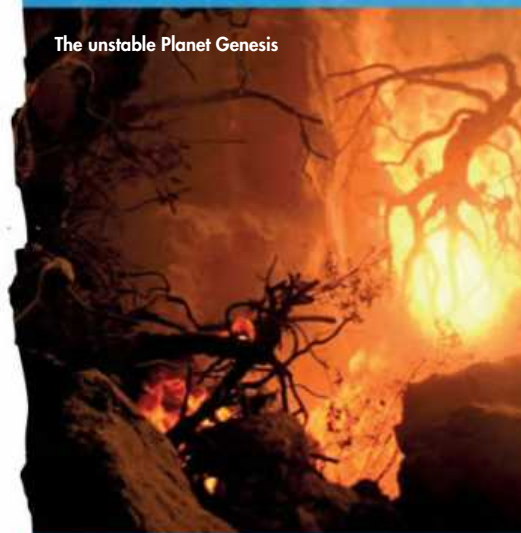
While the Federation quite possibly would have benefitted greatly from both aspects of Genesis, peace acquired through intimidation, even unintentionally, would be contrary to everything it stood for. In the end, it was probably for the best that Genesis didn't succeed. The power of a god should never be in the hands of mere mortals, or worse, politicians and soldiers! ▲

“THE EXISTENCE OF THE GENESIS TECHNOLOGY PUT THE FEDERATION IN AN UNTENABLE PREDICAMENT.”



The U.S.S. Grissom in orbit

The unstable Planet Genesis



Kruge discovers the power of Genesis



THE FINAL CHAPTER



THE COMPLETE SEVENTH
AND FINAL SEASON



THE THRILLING, FEATURE-LENGTH
SERIES FINALE

OWN THEM BOTH
IN BRILLIANT HIGH DEFINITION
ON BLU-RAY™



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**"WAR IS COMING AND WHO'S
GOING TO LEAD US? YOU?!"**

**ADMIRAL ALEXANDER MARCUS,
*STAR TREK INTO DARKNESS***

A MATTER OF BALANCE

Power. Everybody wants it. When most get it, they abuse it. Wars are fought, won and lost over power and, in the end, power shifts like sand in the desert.

The United Federation of Planets is chartered as a peaceful organization, maintaining a military division called Starfleet. Tasked with exploration of the galaxy, Starfleet's mission of discovery has, at times, taken a back seat to armed conflict. Galactic power, even back in the early days of the Federation, was a decidedly fluid concept, and often mistakenly seen as an indicator of superiority. Military minds obsessed with power become

blinded and forget their sworn obligations in the belief that the ends justify the means. Because of that belief, extreme and sometimes illegal acts were undertaken to achieve shortsighted goals.

During the voyages of Captain Jonathan Archer and the first starship *Enterprise*, interstellar governments sought to keep the Federation in its perceived place, but Temporal Cold Wars and hidden agendas were no match for humanity's quest for knowledge. Despite continued interference from the Suliban and the Vulcans, Starfleet was still able to broaden the influence of the Federation as a symbol of unity and peace.

Although Starfleet's public persona upholds the highest ethical standards, on occasion those standards would be challenged and even violated by some of its own – and often under direct orders from Starfleet command.

BALANCE OF POWER

In *Star Trek Into Darkness*, Starfleet chief Admiral Marcus plotted to start a galactic war with the Klingon Empire, but even in the original *Trek* timeline, there were those within Starfleet who had similar goals. **Timothy J. Tuohy** investigates Starfleet's penchant for trying to level the playing field.



Kirk and Starfleet cross a line in "The Enterprise Incident"

CLOAK AND DAGGER

A devastating war between the Federation and the Romulan Star Empire spurred the creation of a neutral zone, separating their territories. The zone remained stable and the area peaceful for 106 years. Then, in 2166, a Romulan ship crossed into Federation space, destroyed multiple monitoring outposts, and killed scores of innocents (*Star Trek*, season one "Balance of Terror"). The Romulan incursion was tantamount to an act of war.

To accomplish this invasion, the Romulans had created technology that essentially rendered their ship invisible to visual scanning – a cloaking device. Romulan vessels could now cross the neutral zone undetected, only needing to become visible to unleash their devastating weapons. The cloaking device had the potential to be as dangerous and destabilizing as the first nuclear bomb was on Earth. Captain Kirk risked plunging the Federation into a full-scale war by engaging the Romulan commander in an outer-space game of cat and mouse perilously close to the neutral zone. Eventually, the *Enterprise* was able to defeat the invaders while still on the Federation side of the neutral zone, but two years later the *Enterprise* would be the trespasser.

In 2268, a visibly stressed Kirk ordered the *Enterprise* into the Neutral Zone (*Star Trek*, season three "The Enterprise Incident"). Three Romulan vessels de-cloaked and surrounded the

wayward ship. Kirk and Spock had no alternative but to beam over to the lead Romulan vessel to offer an explanation. Under questioning, Kirk blamed the intrusion on a navigational systems failure. However, bound by Vulcan ethics, Spock admitted the truth and Kirk was placed under arrest. In a fit of anger, Kirk threw himself into the brig's force field barrier.

Dr. McCoy was summoned to attend the injured Kirk, who lashed out and attacked Spock. In a horrific instant, Spock defended himself by applying the "Vulcan Death Grip" and seemingly killed his captain. After Kirk's body was brought back to the *Enterprise*, the true plan was revealed: Starfleet had sent Kirk and Spock on a covert mission to steal the cloaking device from the Romulans. Kirk's irrational behavior, and McCoy's medical log detailing it, were fabrications. The strategy had been devised to exonerate the ship's crew from blame, had the mission failed and the *Enterprise* been captured behind enemy lines.

Surgically altered to appear Romulan, Kirk transported across to the Romulan vessel, stole the cloaking device, and was also able to capture the Romulan commander during the rescue of Spock. Starfleet was now in possession of a functional cloaking device acquired by espionage and theft, with abduction added to the mix. For an organization charged with maintaining peaceful co-existence, these were dangerous and provocative actions indeed.

CAPTAIN KIRK RISKED PLUNGING THE FEDERATION INTO A FULL-SCALE WAR.

ALTERED STATES

Hidden agendas and misguided morals.

When the Romulan mining vessel *Narada* ventured into the past, it created a divergent timeline of events beginning with the attack on the *U.S.S. Kelvin*, and more tragically with the destruction of Vulcan. The Admiral Marcus of this reality saw the *Narada's* ability to destroy a planet as a portent of worse things to come for the Federation, and he resolved to ensure Earth would never face a similar fate. He reasoned that only through an aggressive stance could he ensure the planet, and by extension the Federation, could be defended.

The discovery of a long lost ship from the 20th Century carrying war criminal Khan gave Marcus an opportunity to achieve his goal. Marcus employed Khan's genetically enhanced intellect to create weapons that would be more than a match for any of the Federation's foes, developing deadly long-range torpedoes, a portable trans-warp beaming unit, and a Dreadnaught-class starship named *Vengeance*. His plan, thwarted at the last moment through a combination of Kirk's moral compass and Khan's thirst for revenge, was to instigate a war with the Klingons that Marcus saw as the only way to protect Earth.

POWER IN FLUX

The misappropriation of Starfleet technology, whether gifted in an act of friendship, lost or stolen, could be as damaging as any plot or subterfuge.

During its long journey through the Delta Quadrant, the *U.S.S. Voyager* encountered a badly damaged Kazon ship, and Captain Janeway sent a team aboard to investigate (*Voyager*, season one "State of Flux"). A device was found that seemed to have been the cause of the explosion, and upon further examination it was confirmed to be the remains of a Federation replicator, given to the Kazon without Janeway's knowledge. Janeway remarked that a replicator would dramatically alter the balance of power in the quadrant.

FACTIONS OF STARFLEET'S TOP BRASS CONSIDERED PEACE BETWEEN THE LONG-TIME ENEMIES TO BE DETRIMENTAL.



"Star Trek VI: The Undiscovered Country"

GALACTIC SUBTERFUGE

In 2293, during a period of relative calm between the Federation and the Klingon Empire, a catastrophic event took the Klingons to the edge of extinction. The moon orbiting the Klingon homeworld Qo'noS exploded (*Star Trek VI: The Undiscovered Country*). Praxis had been the Klingons' primary energy producer, and its loss left the Klingons facing the prospect of only 50 years until their world could no longer support life. It also gave the Federation an unprecedented opportunity to engineer a lasting peace.

Starfleet sent Captain Kirk and the *Enterprise* to escort the Klingon Chancellor Gorkon, and his flagship, to a peace conference. Despite serious misgivings about the mission (no doubt based on his past experiences – a Klingon did, after all, murder his son), Kirk nevertheless accepted the assignment. Once the *Enterprise* rendezvoused with the Klingon flagship, the Federation's goodwill outreach became horrifically compromised.

Following an uncomfortable dinner aboard the *Enterprise*, photon torpedoes, apparently

fired by the *Enterprise*, struck the Klingon flagship. Assassins then beamed over to the disabled ship and, using Starfleet phasers, killed Gorkon. Kirk and McCoy transported to the Klingon ship to help, but were arrested and thereafter tried and convicted of murder in a Klingon court.

With Kirk and McCoy serving a life sentence on the Klingon prison planetoid, Rura Penthe, Spock and the rest of the *Enterprise* crew dedicated themselves to exonerating their friends, even disobeying direct orders to return to Earth. Spock's investigation eventually uncovered multiple layers of subterfuge, and once again a darker side of Starfleet was revealed.

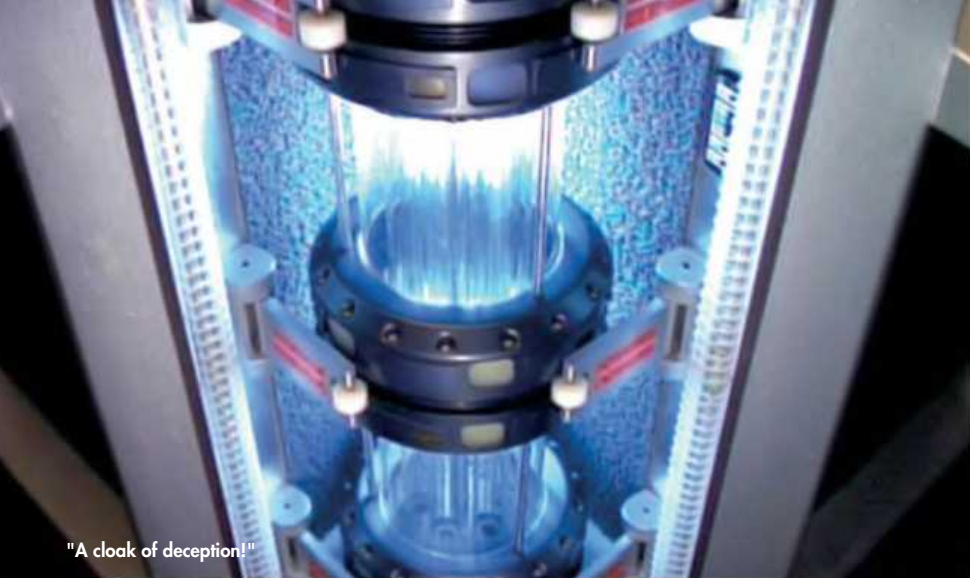
Factions of Starfleet's top brass considered peace between the long-time enemies to be detrimental to the Federation. They felt the Klingons could not be trusted, and instead of a hand in friendship, the *Enterprise* was, in truth, the instrument of their deception. Along with General Chang of the Klingons, operatives planned and coordinated the assassination of

the Klingon leader as their way of keeping the two powers on an adversarial footing forever.

It was a prototype Klingon *Bird-of-Prey* with the ability to fire while cloaked that disabled the chancellor's ship. The assassins had been transported onto the *Enterprise*. When Kirk and McCoy's death sentence was commuted, they presented a problem for the conspirators and they too had to be eliminated. The plot was so intricate that Rura Penthe's warden even arranged for them to be killed during an orchestrated escape attempt.

Not content with the deaths of Gorkon, Kirk and McCoy, the conspirators also sought to eliminate the President of the Federation. At the Khitomer Peace Conference, an assassination attempt was made on the President's life. Shockingly, the foiled killer was a Starfleet colonel disguised as a Klingon.

This was a far-reaching scheme that ironically resulted in the exact opposite of its misguided intentions. The peace process moved forward and long-time antagonists became firm allies.



"A cloak of deception!"

IN ALL GOOD FAITH

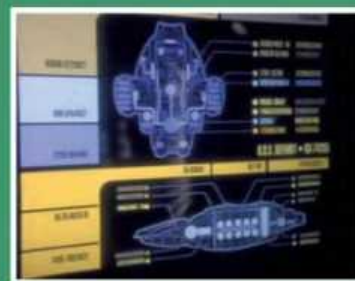
Cloaking technology would once again cause galactic friction between old enemies in the 24th Century. Signed in good faith between the Federation and the Romulans, the Treaty of Algeron saw an agreement that the Federation would not attempt to develop a cloaking device of their own. Despite that pact, an experimental "Phasing Cloak," combining invisibility with intangibility, was developed by Starfleet and installed aboard the *U.S.S. Pegasus* for testing.

Once the purpose of their actual mission was made clear to the *Pegasus* crew, a mutiny ensued. Captain Pressman and seven other crewmembers, including a young Ensign William Riker, were forced to abandon the ship. The cloak malfunctioned, and the *Pegasus*, along with its remaining crew, was believed lost.

Twelve years later, Pressman, now an Admiral, came aboard the *Enterprise-D* on

a classified mission to locate the *Pegasus* and retrieve the prototype cloaking device (*The Next Generation*, season seven, "The Pegasus"). A confrontation with Romulans in the search area saw the *Enterprise* trapped inside the same asteroid that the *Pegasus* had drifted into. Despite direct orders to the contrary, Commander Riker divulged the mission's purpose to Captain Picard, and the recovered device was used to free the *Enterprise*.

Pressman could not have acted alone in the development of the controversial device, and its recovery. Starfleet Intelligence deeply classified the original *Pegasus* mission, and Starfleet's top scientists must have been working on the device in secret. According to Pressman's own words, the Treaty of Algeron was the "biggest mistake we ever made." An opinion that was seemingly shared by heavyweight figures within Starfleet for such a project to advance to the point it did.



BENEATH THE CLOAK

No matter how hard they try to deny it, the interests of the Federation and the Romulan Empire always seem to be intertwined. That relationship was never more evident than with the deployment of the *U.S.S. Defiant* during the Dominion War.

Following the battles and losses Starfleet suffered at the hands of the Borg, the *Defiant* was commissioned to be nothing but a vessel of war. Making its surprise debut in the *Deep Space Nine* episode, "The Search, Part 1," the *Defiant* arrived at the station boasting a fully-functioning cloaking device, installed with the cooperation of the Romulans. The terms of the Federation's treaty with the Romulans placed certain restrictions on the use of the cloak – it could only be activated in the Gamma Quadrant, and operated by a Romulan officer stationed on the vessel. As the war escalated, those restrictions were eventually relaxed, and the *Defiant* went on to play a pivotal role in the Alpha Quadrant's eventual victory.

BEYOND THE PALE

The effect of the Dominion War on the Alpha Quadrant was as philosophical as it was physical, causing ethical people to consider unethical actions. As the alliance between the Federation, Klingons and Vulcans began to fall apart, Dominion and Cardassian forces were inflicting severe casualties, and had started occupying defeated worlds. Defeat for Starfleet and its allies was inevitable so, following the conquest of Betazed, Captain Benjamin Sisko resolved to do whatever it would take to change the course of the war.

Sisko believed that the Federation's last

chance was to bring the Romulans directly into the war, despite their non-aggression pact with the Dominion (*Deep Space Nine*, season six, "In The Pale Moonlight"). To achieve his goal, Sisko sought out the one person on *Deep Space Nine* who could convince the Romulans that it would be beneficial for them to join the fight against the Dominion – former Cardassian Obsidian Order agent turned tailor, Garak.

Utilizing all his skills, Garak was able to devise a plan that would convince the Romulans of the duplicitous nature of the Founders. But it took Starfleet's full involvement to take Sisko's plan to the next

level. From arranging the release of a prisoner from a Klingon prison who could create a forged Cardassian data-stick, to handing over a significant amount of highly restricted bio-mimetic gel to get that stick, the Federation was now irrevocably committed.

Unbeknownst to Sisko and Starfleet, Garak went one step further to ensure success and planted an explosive aboard a Romulan representative's ship. The explosion and recovered data stick implicated the Dominion and, as hoped, the Romulans allied with the Federation. The Dominion's path to victory was ended.

ALL POLITICS IS LOCAL

Sometimes it would fall to a captain's discretion on how to interpret and implement Starfleet values in local disputes, especially when outside forces were also involved. However, the only true certainty of interfering in the affairs of others, whether in the cause of galactic peace, during a time of war, or for personal gain, is that lives will inevitably be the cost.

On Tyree's planet, Captain Kirk allowed himself to be drawn into the native population's conflict (*Star Trek*, season two, "A Private Little War") when he discovered Klingons had begun arming villagers and instigating hostilities between them and the peaceful hill people. Rather than engage in diplomatic sanctions or filing a grievance, Kirk bypassed what must have been numerous

Starfleet regulations and unilaterally chose to arm the hill people with the exact same weapons the Klingons had given the villagers.

Later that same year, 2268, Kirk had to face another Starfleet officer who had violated the Prime Directive and become embroiled in a planet's internal politics. Captain Ron Tracy armed the "Yangs" with phasers in their battle against the "Kohms" (*Star Trek*, season two "The Omega Glory"), attempting to swing the balance of power from one side to another in a direct violation of Starfleet rules. While Kirk sought to balance the arms race on Tyree's planet for what he perceived as fair play, Tracy's goal was entirely self-motivated – victory for the Yangs was essential for his own survival, which he prized above all else.

In 2319, the Federation became involved in a hostage situation on the planet Mordan IV. Starfleet sent officer Mark Jameson as a negotiator to secure the release of the prisoners (*The Next Generation*, season one, "Too Short a Season"). Faced with possible failure, Jameson provided arms to the captors as a ransom. Unfortunately, Jameson's actions had tragic consequences. Karnas, the beneficiary of those weapons, used them to avenge the death of his father, thereby lighting the touchpaper on what would become a 40-year civil war.

While an organization like Starfleet aspires to the highest standards of morality and trust, there are always a few who would undermine those goals – by necessity or by design. Given Starfleet's shady history in galactic affairs, can we really rely on them to judge "the needs of the many" wisely? ★

"A Private Little War"



THE ONLY TRUE CERTAINTY OF INTERFERING IN THE AFFAIRS OF OTHERS IS THAT LIVES WILL INEVITABLY BE THE COST.

BON VOYAGE

Ken Ralston's name is legend within the visual effects community, having lent his talents to many of the most famous and ground-breaking effects movies ever made – including three of the most fondly remembered *Star Trek* films. The visual effects supremo talks Khan, creativity, and Klingon monster dogs... By **Calum Wadell**

Visual effects wizard Ken Ralston has been working at the top of his trade for over three decades, winning five Academy Awards in the process (including Oscars for 1985's fantasy-fable *Cocoon*, and 1994's *Forrest Gump*). He got his start on a certain 1977 movie called *Star Wars*, alongside now equally famous colleagues John Dykstra and Dennis Muren. Given that, post-*Star Wars*, the artist's CV would boast such blockbusters as *Back to the Future* (1985), *Who Framed Roger Rabbit* (1988), *The Mask* (1994), and *Men in Black II* (2002), it is perhaps little surprise that Ralston finds himself as one of Hollywood's most trusted, and celebrated, effects workers, and is currently chief Visual Effects Supervisor and Creative Head at Sony Pictures' Imageworks. However, speaking all these years later, the artist admits that some of his finest moments came on the set of *Star Trek*.

Playing a major part in the look and design of 1982's *The Wrath of Khan* (on which he is credited as the Special Visual Effects Supervisor) Ralston remained on-board for *The Search for Spock* and concluded his duties with 1986's *The Voyage Home*.

"I was a huge fan, growing up, of *Star Trek*," he explains, "but I was disappointed by *The Motion Picture*. I saw it at the cinema and, to me, it just did not have the same feel that the TV series had. I think they tried to make it more of a sci-fi epic, but *Star Trek* was not 2001. It was never intending to be Kubrick; it was its own thing – and when I came onboard for *The Wrath of Khan*, I know that was the feeling behind-the-scenes. The idea was to return to the feel of that great show that we all grew up watching."



"EVERY ONE OF THE CAST AND CREW KNEW THAT WE WERE WORKING HARD TO MAKE SOMETHING SPECIAL."





Having worked on *Star Wars* and *The Empire Strikes Back* just prior to getting hired for *The Wrath of Khan*, Ralston admits that he could not believe his luck when another major sci-fi project came his way.

"I thought 'This is great, it is one brilliant movie after the next'", he says. "I cannot say exactly how *The Wrath of Khan* came to me, but I have some memories of speaking to the people at Paramount before I was hired. I remember that they wanted to keep *Star Trek* going, but they had not been entirely satisfied with that first film either. I think the experience of

of *The Wrath of Khan*, Nicholas Meyer, and the producers, and I hit it off with everyone. They could tell I was a fan of the series, and they hired me quite quickly. From there I was shipped off to the *Enterprise*, and away we went."

HARD AND FAST

Ralston also admits that it was surreal to find himself in the company of actors that had shaped some of his childhood interest in sci-fi and fantasy.

"Yeah, it was hilarious when I first met them all," he laughs. "It was actually a very weird experience to walk on the set of *The Wrath of Khan*, and see all of those guys sitting together. I introduced myself, of course, and kept thinking, 'Wow, I grew up watching these actors on the television.' It was good to get to know them a little bit. They were a pretty quirky bunch, but they got along with each other, and I was never made to feel like a stranger or anything."

The artist also reveals that *The Wrath of Khan* was a demanding but rewarding shoot.

"On that film I had a lot of people working with me," he mentions. "I had model guys who would jump through hoops for everything that I needed, and I had a bunch of people helping me with the lighting as well. I was doing a lot of tests for the visual effects during the production of that film, because we were really trying to break some new ground, which I think we did. So on a lot of the set-ups, I needed a good, fast team of helpers: there really was not a lot of time to mess around on *The Wrath of Khan*. It was a big production, that was designed to re-launch this franchise on the cinema screen. There was a lot depending on it. I was shooting almost everything myself, if I could. Where that wasn't possible, just because of the logistics of the effects work, I had a group of really able workers helping me out."

Despite commanding a team of highly efficient effects artists, Ralston admits that the production of *The Wrath of Khan* still demanded long and unsociable hours.

"We shot a lot of that movie at night," he continues. "I remember staying up late quite a few times, with a coffee in my hand, getting



"I was shooting almost everything myself," says Ralston

making it had been difficult, and when it came out it had not done as well as they anticipated. Perhaps they were expecting profits like *Star Wars*, but I don't know – obviously there had been some comparison between that and *The Motion Picture* by the critics. I met the director



FROM CELLS TO CELLULOID

Asked about his own creative process, Ralston discloses that it all begins with a pad of paper and a pen. "Everything starts from a sketch, with me," he declares. "Even if my sketches are somewhat less than I want them to be, that whole process of drawing just puts my brain into a place where I can begin looking for basic forms. I have worked like that my entire life, and some of my best stuff has been done that way. I start to doodle and draw, and if something clicks, I will try and explore that in a drawing. Of course, I can only do that up to a certain point so, rather than show the director a bunch of sketches, I tend to assemble a model after that initial design period. Once you have a model, it gives someone a much better idea of what you want to do – and it also makes your own ideas a lot easier to sell to the person in charge (laughs)."

stuff done. Then I would go into the optical department in the morning and check on the shots, to see how they were looking. I would also pay close attention to the dailies. The director on *The Wrath of Khan*, Nicholas Meyer, is a very good filmmaker, and he really encouraged me to push things, and to come up with new ideas. I remember that he praised how the ships were looking against the blue screen, and the fluidity of their movement. Meanwhile, I was concerned about the lighting of the models we were making – they had to be lit in a certain way to look realistic. This was before CGI. If you didn't get everything right, then the audience would know that it was miniatures flying around in front of them. So I

was in and out of several different departments during the day, and everyone was trying to do what I was explaining (laughs). It was a very challenging movie, but I think the end result speaks for itself. It remains a classic."

EEL APPEAL

Ralston also got the freedom to shoot one particularly macabre moment himself: namely, the unforgettably icky instance in which the titular tormentor (played by Ricardo Montalban) inserts Ceti eels into the helmets of Commander Pavel Chekov and Captain Clark Terrell. The creepy critters embed themselves into the brains of

"I WAS A HUGE FAN, GROWING UP, OF *STAR TREK*."



Khan was a challenging but rewarding experience for Ralston



Kirk and friends go scrumping for starships

"THE WRATH OF KHAN... CAPTURED THAT FEEL OF THE OLD SHOW."

both explorers by crawling into their ears, in a nightmarish sequence that edged this initial *Star Trek* sequel into horror movie territory.

"I was left to shoot a lot of the Ceti eel sequence by myself," explains Ralston. "Nicholas really trusted me with that. From what I have heard, it is one of these moments where a lot of the audience looks away (*laughs*). I guess that attests to its power. I spent a little while sketching these eels, and then sculpting some three-dimensional models. A lot of thought went into making them as horrible as they were (*laughs*). I remember that when we were doing that scene, everyone was very accommodating and was willing to do whatever it took to make it effective. We all knew that it was going to be an important moment in the movie, because it shows you how malicious and evil Khan is. I can still remember sticking the Ceti eel on Chekov's face and the actor, Walter Koenig, was brilliant to work with. He did not have a single complaint about this thing being glued to him."

Being in charge of the visual effects meant that Ralston became a trusted part of *The Wrath of Khan* and, consequently, had some additional opportunities to cast an influence on the making of the movie.

"Nicholas trusted me with some other stuff too," adds Ralston. "For instance, once we had completed the main stuff with the live-action crew, I would get to shoot a lot of the inserts. He was very open to ideas and collaboration, as long as everything was looking good. Of course, I need to add that my team and I worked with his storyboards. It was not as if I ever said, 'Hey, today I am just going to just make a bunch of stuff from the top of my head.' The movie had to stay close to what the director wanted, but I really valued being allowed to do some of my own work on it."

GO COMPARE

Released to widespread audience acclaim, *The Wrath of Khan* remains a fan favorite, more than 30 years later. Indeed, those who despaired of the comparatively languorous pace of *The Motion Picture* had their wishes for a full-throttle sci-fi action thriller fulfilled by this second instalment.

"Every one of the cast and crew knew that we were working hard to make something special with *The Wrath of Khan*," affirms Ralston. "I always pick that movie out as the *Star Trek* I had the most fun on. So, unsurprisingly, we went right into *The Search for Spock*. The good news for us was that *The Wrath of Khan* had been a big hit, so there was more money for the visual effects!"

Despite not being received on its release quite as favourably as *The Wrath of Khan*, the time may have come to reappraise *The*

Search for Spock, directed by Leonard Nimoy, as a classic in its own right, certainly from an effects perspective. Featuring some of the finest backdrops and matte work in the original film series, as well as Christopher Lloyd in the role of Krige – perhaps the most fearsome Klingon ever to threaten death and destruction on Kirk and crew – this second sequel more than holds its own. In addition, the visual effects are better than ever, with an entire planet (the crumbling and ready-to-explode Genesis) depicted in exotic and lavish detail. Also worth mentioning is the explosive fate of the *Enterprise* itself – arguably one of the most unforgettable moments in *Star Trek* lore.

"I don't know," ponders Ralston when asked to compare *The Search for Spock* with *The Wrath of Khan*. "I think that the whole tone and intention of *The Search for Spock* was different from the previous movie. *The Wrath of Khan*, for good or for bad – and most of us would say the former – captured that feel of the old show. *The Search for Spock* built on that, but it was really its own movie – and a very good one. I can't honestly say I like comparing them because they are actually very different." Ralston is also quick to enthuse about at least one creation from *The Search for Spock*.

"I think my favorite creation from that film is actually the monster dog from the Klingon ship," he chuckles. "I remember showing Leonard [Nimoy] a handful of drawings for



Ralston's *Bird-of-Prey* design became a *Trek* standard

that, and he liked what I had done. It was the same with the *Bird-of-Prey*, which I really enjoyed creating. I liked working with Leonard. He was a very assertive director, and he knew that he wanted *The Search for Spock* to create its own atmosphere, so that it would not just be a retread of *The Wrath of Khan*."

HOME AND DRY

Of course, when it came to Ralston's final stint on the *Enterprise*, with 1986's *The Voyage Home*, things changed again. This time, the tone of the film was more light-hearted, abandoning a lot of the malevolence and mystery that had driven the story to *The Search for Spock*. Once again, though, it was Leonard Nimoy calling the shots from behind the camera.

"It was good to work with Leonard when we did the fourth film," says Ralston. "I recall that when I did *The Voyage Home*, I said to myself, 'I should really try and meet Gene Roddenberry,' but that never happened. I did three *Star Trek* movies and never got to shake the hand of the guy who created the series, which is quite strange. It was fun to return to that world, although I recall that *The Voyage Home* was done

on a slightly tighter schedule than the other two films. It was a movie that required a great deal of creativity. We shot it in San Francisco, and it was quite compressed insofar as what we had to do, and what time we had to do it in."

Now, of course, much of *Star Trek*'s future world is created with the assistance of CGI. Ralston, as an innovator of the form, is pleased to see these technical advances, but admits he misses the 'good old days' of practical visual effects work.

"If CGI is in the hands of the right people, and used the right way, then it is wonderful," he states. "But I think today, at the cinema, you see a lot of stuff that relies on it too much. The big problem is that any kind of computer graphic is very difficult to composite and light, not to mention getting it to the point where it looks real. That can become a nightmare, although the technology is getting better and better. On the other hand, though, what you get with CGI is security. You can spend weeks building something and it just

breaks when the director calls 'action'. So I see the benefits of doing these things, even the simplest of objects, with a computer." Ralston also believes audiences find practical effects easier to connect with. "In general, I think it is very difficult to take an audience to a place where they stop looking at what is on-screen as an effect," he explains, "but when you build a model, or you have a real creature on the set, you get that suspension of disbelief, because it is obviously, actually there. For me, personally, I am happy to use CGI, but I think it should always come down to what is best for the film."

"I am still a fan," Ralston reveals, when asked if he would consider another stint in the *Star Trek* universe, should the opportunity ever afford itself. "As long as there is a chance to be creative, I'm always interested in returning to the drawing board!"



TREK

Laura Desch (right) and her "Mirror Mirror" inspired creation
(Photo by Kelsey Edwards Photography)



THE FINAL FRONTIER OF HIGH FASHION COUTURE



The next big thing in "geek couture" is *Star Trek*, with fashion designers taking inspiration from the iconic series' vibrantly futuristic aesthetic. But who are the artists boldly taking fashion where no catwalk has gone before, and what draws them to *Star Trek*? Words: **Lisa Granshaw**

In a ballroom at 2014's San Diego Comic-Con, a gold and black dress was modeled along a runway as more than a thousand people looked on. The model not only flashed a smile to the crowd, but also a Vulcan salute, resulting in cheers. Walking the runway at the first-ever Her Universe Fashion Show, the geek couture outfit titled *Starfleet's Finest* would be at home on any high-fashion runway in the world.

The gown is just one example of *Star Trek*'s impact on the fashion industry, an influence that has inspired designers to reach for the stars. The design that had all *Star Trek* fans in the ballroom cheering was inspired by the episode "Mirror, Mirror," and created by Laura Desch, who was introduced to the franchise at a young age by her parents.

"I remember watching reruns of the original series whenever I could, and watching *Star Trek: Voyager* and *Star Trek: Enterprise* live when those shows were on air. I've definitely been a fan for the majority of my life," says Desch.

Desch graduated with a degree in fashion design from Washington University in St. Louis in May 2014. Over the last five years, she's worked and studied in various design-related fields including fashion, costume design, and graphic arts. When Desch saw the Comic-Con fashion show announcement, she knew from the start that she wanted to create a *Star Trek* design.

Online geek girl fashion retailer Her Universe hosted the show, which encouraged the creation of couture designs inspired by pop culture. Designers of all levels were invited to submit sketches of possible outfits, and in the end 36 finalists were chosen to create their geek couture ideas and have them walk the runway at comic-con.



Desch wanted to enter the contest for many reasons, including her love of how Her Universe celebrates all types of fangirls and helps their voices be heard.

"I also wanted a chance to show that couture fashion, the type usually designated for runway shows and *Vogue* editorials, can be inspired by science fiction and celebrate science fiction," she says.

For Desch, it was about time *Star Trek* lit up a runway. Despite being a long-time fan with a background in fashion, this was the first time she had explored what *Star Trek* could do in this area, combining two of her passions in one project.

The episode "Mirror, Mirror" is one of her favorites, and Desch says she wanted to create a gown inspired by Captain Kirk's gold mirror-verse uniform because it's so iconic.

"There is so much about *Star Trek* that really lends itself to couture fashion; there are strange new materials and silhouettes, bright colors, and literally alien styles," Desch explains. "There are worlds of inspiration to draw from, and it would all seem new to fashion since, fictional timeline-wise, the fashions of *Star Trek* haven't happened yet."

Her design is the result of a lot of hard work and perseverance, as her father was diagnosed



This page and opposite: Andrew MacLaine's Uhura-inspired creations
(Image courtesy of Joe Stemmer Photo)

"STAR TREK IS ALL ABOUT PUSHING BOUNDARIES AND EXPLORING NEW WORLDS, JUST LIKE COUTURE." LAURA DESCH, DESIGNER

with cancer and began chemo treatments at the same time, causing her to get a late start on the construction of her gown. She was able to build the gown from mock-ups to final pieces five days before the show. It was an experience Desch calls crazy but fun.

Even though Desch's design was the only one inspired by *Star Trek* chosen as a finalist, she was far from the only fashion designer to send in a sketch referencing the franchise. Her Universe founder Ashley Eckstein says that they received several sketches inspired by *Star Trek*. What ultimately made her choose Desch's design was how Desch nailed the execution of the concept of the contest: being inspired by an iconic franchise and truly turning it into fashion.

"Honestly, what I love about it is if you're not

a *Star Trek* fan, truly you're going to have no idea that it's a *Star Trek* dress. You're just going to think it's a beautiful evening gown, a beautiful couture piece," says Eckstein. "But if you're a *Star Trek* fan it's still so subtle you might not even know. Once it's explained to you though, then you totally get it, and it's just such a fun piece. I feel like her design is the epitome of geek couture."

Eckstein, a fan of *Star Trek* herself, actually used a couture sketch inspired by the franchise when first promoting the fashion show.

"We were having a discussion with everybody on the line, and trying to come up with a couture idea for *Star Trek*, and I love the Tribbles. I just thought 'nobody really thinks to use Tribbles as couture fashion.' You know, it looks like fur, so what can we do with Tribbles?" she explains.

Fashion designer Andrew MacLaine was among those who submitted a *Star Trek* couture sketch, though a different sketch of his was actually chosen to appear in the show.

"I wanted to design an outfit that looked like it was defying gravity, just floating around. So I thought of a floating cloud, no! A nebula from *Star Trek*! A nebula full of vapor and gas, but colorful and beautiful, just like you see on the view screen of the bridge of the *Enterprise*!" he says.

The sketch was not the first time MacLaine has let *Star Trek* impact his work. He once also held a photo shoot inspired by Lieutenant Uhura, who MacLaine says "fabulously seemed to carry her own sense of style, even when she was wearing a uniform!"

IMPACT ON AN INDUSTRY

While the exploration of *Star Trek* in the realm of geek couture may be a fairly recent development, the franchise has long influenced fashion. Desch believes *Star Trek* has had a direct bearing, over the years, on how the field adopted the idea of



(Image courtesy of Joe Stemmer Photo)

science fiction inspiration, "embracing stranger silhouettes and fabrics and really striving to push boundaries of what is considered 'fashion.'"

There's no doubt for MacLaine either that *Star Trek* has had a profound impact on the industry. "Star Trek, whether you're a person who considers themselves a fan or not, is an iconic show that is known worldwide. You can't get away from the idea that it has had an impact on the way that people think about the future and innovation, be it in the field of technology, art, fashion, sociology, etc. It's just one possible future, but it's colorful and wondrous, and even in the 'dramatic' moments, you can't help but wonder how great it would be to live in that world," he explains. "It's such an inspiration to designers like myself, who want to continue looking forward while still remembering and celebrating the past."

Eckstein says she wanted to create fashion for the franchise because, even though half of all *Star Trek* fans are women, she felt they weren't really being catered to. Now Her Universe sells a range of *Star Trek*-inspired fashions for women from hoodies to shirts, and in development they're focusing on expanding their range beyond just tops to include more fashion-forward pieces. As a designer, Eckstein finds the color in *Star Trek* particularly inspiring for her work.

"I love the color block designs and I love so many of the costumes because it's really fun to play with that element of color blocking. We have several designs that have not yet hit retail, but we've been working on playing with the color block theme," she says.



THE NEXT BIG THING

Fashion designers who impacted *Star Trek: The Next Generation*

Star Trek has not just influenced fashion – the series has also been influenced by the fashion industry. *Star Trek: The Next Generation* season two costume designer Durinda Wood's inspiration came from many different places, including fashion runways. "Italian and Spanish designers at the time were doing some great and outrageous things for men," Wood explained during one interview, "also [Jean Paul] Gaultier, Yohji Yamamoto, Claude Montana, [Rei Kawakubo for] Commes des Garçons, Matsuda, and Issey Miyake. I also used many smaller textile and fiber artists from the time." The designer took further inspiration for women from the likes of Romeo Gigli, Missoni, and Christian Lacroix.

Some of the same fashion designers also inspired Wood's successor, Robert Blackman. In a 1995 *TV Guide* interview, Blackman, who would also work on *Star Trek: Deep Space Nine*, *Star Trek: Voyager*, and *Star Trek: Enterprise*, said he modified "the more avant-garde designers, specifically Issey Miyake, and Rei Kawakubo for Commes des Garçons."

Her Universe is not alone in increasing its range of *Star Trek* apparel. Online retailer ThinkGeek sells a variety of *Star Trek* fashions for men and women, including dresses, polo shirts, tees, and more. Over the years their items have expanded to become more equal in offerings for both male and female fans. The simplicity of the *Star Trek* look is something ThinkGeek has always enjoyed, according to GeekLabs art director Matt Tarpley.

"We like to take that space-age look, and bring it to the customers in a very usable, wearable way, whether that's as a straight replica of something from the Trek universe, or more 'inspired-by' gear that could [have been] in the show," Tarpley says. "Sometimes it's trying to find that hybrid between what is maybe considered more of a costume versus something that [is an] inspired-by product."



Looks that might have been inspired-by but not directly taken from the show, can lead to many new and intriguing ideas for *Star Trek* fashion. For example, ThinkGeek plans to release a new tactical hoodie design in spring of 2015, that will be reminiscent of what a cadet might wear in Starfleet but is not a direct replica of something seen on the show. It's a look inspired by modern fashion you might see today, but with a Starfleet theme and a militaristic aesthetic. Tarpley describes it as mixing modern day trends with the universe of *Star Trek*.

"I JUST THOUGHT 'NOBODY REALLY THINKS TO USE TRIBBLES AS COUTURE FASHION.'"

ASHLEY ECKSTEIN, HER UNIVERSE

PREFERENCES AND PREJUDICES

The fashions that influenced original *Star Trek* costume designer William Ware Theiss.

Costume designer William Ware Theiss is the one responsible for the iconic style of *Star Trek*, beginning with the original series through to season one of *The Next Generation*. In a two-part interview, which appeared in the December 1968 and January 1969 issues of fanzine *Inside Star Trek*, Theiss discussed the fashions and designers that impacted him.

For fashion at that time, Theiss said he liked anything reflecting "expression of the individual spirit." When asked if he felt his clothes have a style all his own, Theiss replied that he doesn't lose sleep over not being "a well-rounded, unprejudiced designer."

"Like any of us, I am the result of influences in my life, and have my preferences and prejudices. The costumes on *Star Trek* reflect these influences and in that way, certainly, my designs are identifiable – to me at least," Theiss said. "My preferences do change and, I hope, grow. But, for example, currently I really dig a lot of floor-length chiffon ponchos, tight knickers, crotch-high boots, pant legs that become bra straps, and strong diagonals across the body."

Theiss also shared who he believed to be the best designers, working both commercially and in the entertainment industry, at the time.

"In the fashion world I have personal favorites. One is Pierre Cardin, because he's the one with whom I feel the most affinity. The second is a more obscure designer named [Jules-François] Crahay, who very often designs things I wish I had designed," he said. "Among American designers, fashion and costume, my favorites are Jean Louis, John Truscott, Donald Brooks, and Dorothy Jenkins."





Andrew MacClaine's nebula design
(Photo by Joe Stemmer Photo)

Part of the impetus behind the growing appeal of *Star Trek* inspired fashion is how geek-culture has grown and gone through a renaissance, according to ThinkGeek men's apparel buyer James Parker, who says fans are now no longer shy to wear these items in public.

"You also have to have these [inspired-by] items that are almost like a secret handshake, where it doesn't blatantly yell out a brand, and if you find somebody else that recognizes the shirt you're wearing, without calling out the brand, then that person is one of you," Parker says. "We're seeing a lot more people falling into that type of product, where it doesn't need to yell out *Star Trek*, as long as it's recognizable to you and the other people that are fans. That's what matters."

ENGAGING THE FUTURE

Moving forward, there is no doubt that *Star Trek* will continue to inspire a range of fashions. Desch says she will surely be designing more *Star Trek*-inspired fashions in the future, while at ThinkGeek,

Tarpley hopes to tackle a number of new *Star Trek* designs, including fitted business coats, skirts, more items for women, and other areas they have yet to explore.

"There's a lot of potential for mixing with *Star Trek*. One thing I've been very interested in doing myself is a cape and cowl with fashion, and I think those things can be very interesting for *Star Trek* as well," he says.

Perhaps the area with the most potential for *Star Trek* fashion is the growing area of geek couture and high-fashion design. Eckstein believes that *Star Trek* has possibly the most potential over any other franchise to translate to a couture fashion collection. MacLaine also thinks *Star Trek* is a great inspiration for high fashion.

"It shows that you can literally create your own universe through the choices you make, and the voice that you give to your clothing. There are no rules! You don't even have to limit your inspiration to what you have actually seen in the series. Sometimes I think, 'What if a spaceship



(Image courtesy of Joe Stemmer Photo)

landed on a class M planet that orbited a blue sun, had low gravity during the day only, but had a strong magnetic field? What would its inhabitants look like and if they wore clothing, what would it look like? And there you have an avant-garde fashion show!" he explains.

In an interview for the fanzine *Inside Star Trek*, original series costume designer William Ware Theiss once said that, "I think in the long run, I would like to feel that I had an influence for creativity in fashion, and also help to create an awareness in those for whom fashion is a mystery, an awareness of some of the joy of life that can be found in appreciation of fashion in yourself and in others."

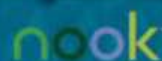
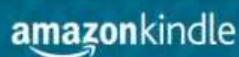
With Laura Desch's dress walking the comic-con runway, and fans-turned-designers inspired by the franchise, it seems safe to say that Theiss and his fellow *Star Trek* colleagues succeeded in that aim. With geek couture on the rise, a new era of *Star Trek* fashion may even be beginning.

"*Star Trek* is all about pushing boundaries and exploring new worlds, just like couture," Desch says. "High fashion is sometimes weird, sometimes unwearable, but it is always striving to be new and original, and really disseminate fresh ideas into the world. *Star Trek* is full of a huge range of worlds and cultures unlike ours, that offer unlimited new ideas for fashion designers to use, and play with, in their designs." ▲

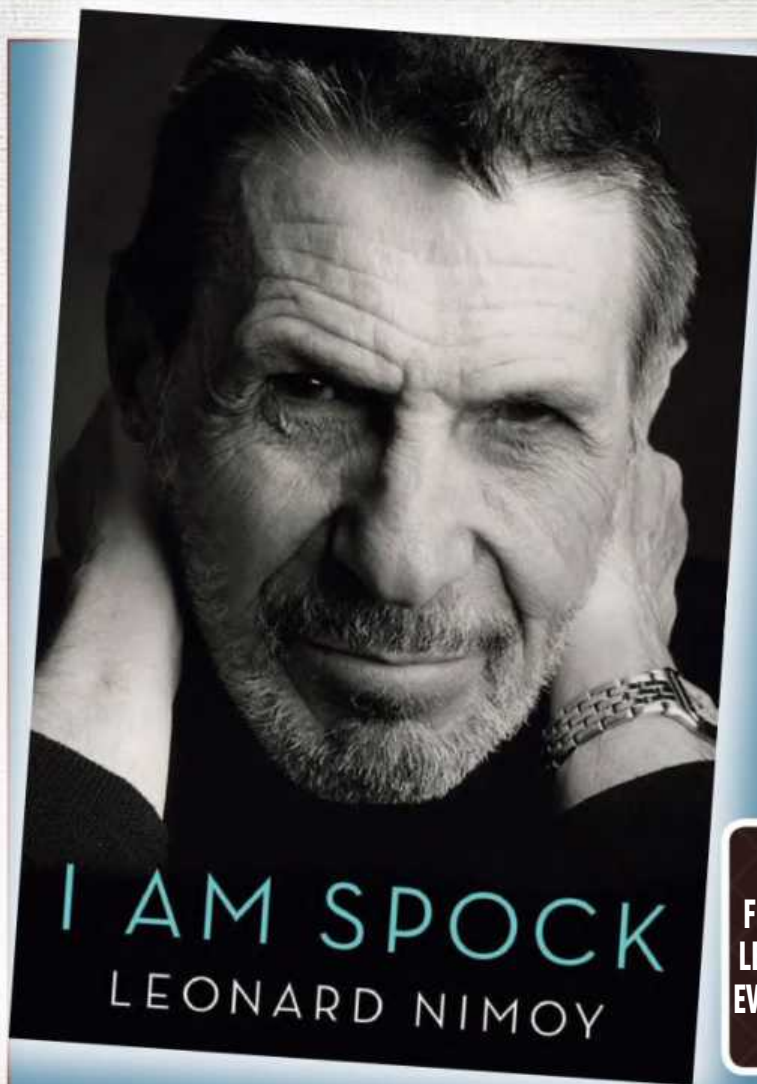
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